

A
COLLECTION
OF
TUNES,
SUITED

To the various METRES in Mr
Watts's Imitation of the PSALMS of
DAVID, or Dr. *Patrick's* Version; fit
to be bound up with either.

To which is added
An *Introduction* to PSALMODY, in a
New Method; with several Tunes
never before Published.

The Second Edition Corrected, with *Additions*.



L O N D O N :

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[Price One Shilling.]





T O T H E

GENTLEMEN *of the Society,*
that support, and encourage
the Friday Lecture
in East-cheap, who have
also promoted the de-
lightful Exercise of Psal-
mody.

GENTLEMEN,



HERE present you with a
Collection of Psalm Tunes,
which I hope you will favourably
accept. I think you have a double
Right to them : First, because I have taken
A 2 the

DEDICATION.

the Liberty to copy the greatest Part of them (by far) out of your Standard Book of Psalm Tunes : Secondly, because having been engag'd in your Service for so many Tears, I thought I could not take a more fitting Opportunity, to offer some Testimony of my grateful Respects to you, than this affords me. Indeed, when I first began to copy them out, I intended them only for my own Private Use, in the Desk, to bind up with Dr. Patrick's Version : But when I had almost finished what I intended for that Purpose, Application was made to me to collect a Number of Tunes, that might Suit with the various Metres of Mr. Watts's Imitation of the Psalms of David ; together with an Introduction to Psalmody ; I the more readily comply'd with that Request, because I thought I should at once oblige them that made it and you too.

I know

DEDICATION.

I know many of you stand not in need of such an Introduction, having made very considerable Progress in Psalmody, but at the same time there are others of you, who have more lately join'd yourselves to the Society, to whom, I hope, it will be useful, and to such especially, I would recommend the studious perusing of it; and glad should I be, if those that come into the Society, would shew the same Diligence, in attending to the Knowledge of the Rules of Psalmody, that a great many of you formerly did. The Introduction is in a new and uncommon Method, which, for its Familiarity and Plainness, I hope will be Taking and Profitable. I have in this second Edition Corrected the mistakes that Escaped in the first, and have added some more new Tunes, that I presume you have not seen in Print before, which I hope will be acceptable to you. I know there are such, that so critically look to espy Faults, that this Perform-

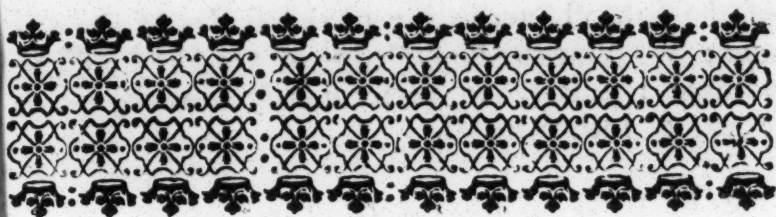
DEDICATION.

ance will not escape their Censures: However this may satisfy me, that it has been the Fate of better Performances than this, to pass under the severe Censures of the Critical, who are more diligent to find Fault in others, than to amend their own. Such as it is, I hope you will please to accept, as the best way I could think of, to shew my Respect and Gratitude to you. I am, Gentlemen, under many Obligations,

Your very humble Servant.

W. L.





A N

INTRODUCTION

T O

Psalmody.

P O N the Publication of Mr. *Watts's* Psalms, being desired to present the **U** World with a Collection of Psalm Tunes, I thought it would not be improper by way of Introduction, to lay down a few plain Directions, for the better Understanding of Psalmody ; which, to render it the more Familiar, I chuse to do it by way of *Question* and *Answer*, that thereby it might be intelligible to the meanest Capacities ; and therefore the Introduction shall be in Answer to the following Inquiries.

Q. What is Psalmody ?

A. Psalmody is the singing of *Psalms* in such Tunes as are proper to the Gravity and Solemnity

of the Subject, according to the Rules of the *Gamut*: Without the Knowledge of which, it is impossible regularly to perform any Musick, either Vocal or Instrumental.

Q. May not a Person learn to sing by the Ear, or by hearing others sing?

A. There are many Persons who have very good Musical Ears, that can take in a Sound from another that sings true; but without the Knowledge of the *Gamut* Rules, he cannot judge whether he sings true or false.

Q. What is the *Gamut* or Scale of Musick?

A. The *Gamut* or Scale of Musick is the Repetition of the seven first Letters of the Alphabet, viz. A B C D E F G, together with a Syllable or Syllables, expressing the Names of the Notes on the several Keys of the *Gamut*.

Q. How do you repeat your *Gamut* or Scale of Musick?

A. *Alamira*

to Psalmody.

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A. Alami re		La	
G sol re ut in Alt.		Sol	
F fa ut	_____	Fa	} Treble.
E la mi	_____	La	
D la sol re	_____	Sol	
C sol fa ut	_____	Fa	
B fa b mi	_____	Mi	
Alami re	=====	La	} Tenor:
G sol re ut	=====	Sol	
F fa ut	=====	Fa	
E la mi	=====	La	
D la sol re	=====	Sol	
C sol fa ut	=====	Fa	} Bass.
B fa b mi	=====	Mi	
Alami re	=====	La	
G sol re ut	=====	Sol	
F fa ut	=====	Fa	
E la mi	=====	La	
D sol re	=====	Sol	
C fa ut	=====	Fa	
B mi	=====	Mi	
A re	=====	La	
Ga mut	=====	Sol	
F F fa ut		Fa	
E E la mi		La	
D D sol re		Sol	

Q. How do you distinguish those Keys in the foregoing Scale which descend below *Ga mut*, or ascend above *E la*?

A. All

A. All below *Gamut* are termin'd Double, as double *F Faut*, double *E Ela mi*, &c. and those above *E la*, are called Notes in *Alt*, as *G Sol re ut in Alt*, and *A la mi re in Alt*, &c.

Q. How do you express the *Gamut* in the pricking of Tunes?

A. Every part that is sung is prick'd on five Lines, on which Lines and the Spaces between each Line is the Place for the Notes, answering the several Letters or Keys in the *Gamut*; as you may see by the foregoing Scale.

Q. Do you never exceed the Number of five Lines for the pricking of any Tune?

A. No, except there be occasion for a borrow'd Line above or below the five Lines, and then it is extended no further than the Note or Notes for which it was borrow'd.

Q. How shall I know the several Parts of a Tune as they stand in the *Gamut* on those five Lines?

A. You must observe which of those Marks or Characters which you see in the *Gamut*, or Scale of Musick is placed at the Beginning of your Tune, for that denominates the Tune or Part you are to sing, there are three of them which we call *Cliffs* viz. The *F fa ut Cliff* mark'd thus  which gives

the Name of *F fa ut* to that Line on which it stands, and is proper only for the *Bass*; and is, or ought always to be placed on the uppermost Line but one. The second Mark or *Cliff*; its proper Place

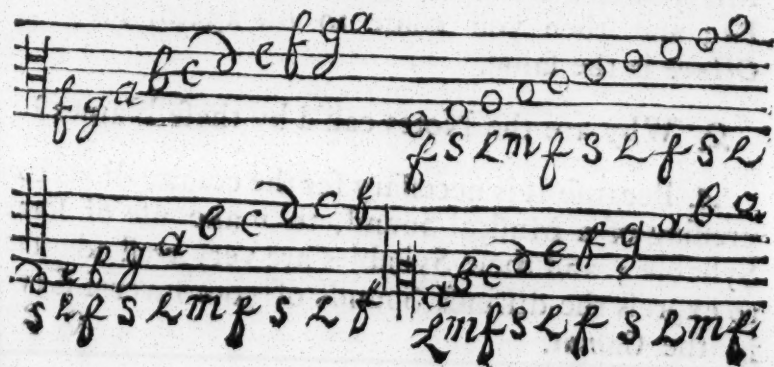
to Psalmody.

II

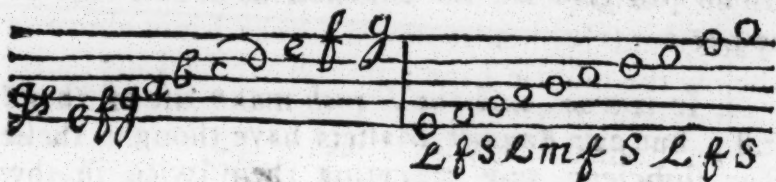
Place is on the middle Line, and is called the *C sol fa ut Cliff*, and is marked thus  proper for middle Parts, and is often removed to the Lines above or below the middle Line ; but on which Line soever it standeth, it giveth that Line the Name of *C sol fa ut*, from which your Lines and Spaces must be reckon'd as in the *Gamut*, both above it, and below it ; but by reason of the frequent Removes and various Places of this *Cliff*, it renders it somewhat intricate and difficult to Learners in *sol-fa-ing* their Tunes, and naming their Notes ; so that our Modern Authors have, in a great Measure, left out the use of it, and to supply its seeming want have pricked all the Parts except the *Bass*, with the *G sol re ut Cliff* at the beginning of the Tune, which Cliff is mark'd thus  and its place is on the lowest Line but one of the five Lines. But that I may be yet more intelligible to the Learner, I will give you Examples of the Use and Places of each of the Cliffs, and first of the *Bass* or *F fa ut Cliff*



2dly, The *C solfa ut Cliff* in its usual Removes.



3dly, Of the *G sol re ut Cliff*, which is of the most general Use.



Q. How may I understand my Notes so as to sing by the *Gamut* Rules?

A. You must first learn to call your Notes on the Lines and Spaces by their proper Names, which is the readiest way to give them their proper and distinct Sounds.

Q. What are their Names, and how shall I know their Places as they are pricked on the five Lines?

A. The Names now in use, by which your Notes are called, are *Mi Fa Sol La*; you are first to find out the proper Place for *Mi*, and above that Place you ascend, and call the first *Fa*, the second *Sol*, the next *La*, and ascending still higher, you repeat *Fa Sol La* over again, so that twice *Fa Sol La* brings you to the Return of your *Mi*, for it comes but once in eight Notes; and descending below *Mi*, you name them backward, *La Sol Fa*, *La Sol Fa*; and then you come to *Mi* again, for every *Octave* is the same.

Q. Why are the Notes call'd by these Names?

A. Because it is necessary for the commodious Expressing of a Musical Sound, to make use of some Syllable; and these Syllables are very well adapted to express the distinct Sounds of your several Keys, in the *Gamut*.

Q. But

Q. But I find in the *Gamut* two other Syllables, which you give me no Instructions about, viz. *ut* and *re* ?

A. It is true, and the *French* make use of them still ; but our *English* Masters have thought these four sufficient, and repeating them twice in the Compass of eight Notes to be the most Compendious, and Easier to the Learner, and as fully answers the End, as if they were all continued ; for as *Mi* directs us how to place *Fa Sol* and *La*, so *Fa* directs us where to place the half Tone, which must have two places in the *Octave*, and they are both express'd by *Fa*.

Q. You seem to intimate a Necessity of finding *Mi* first ; Pray how shall I learn its proper Place, that I may know how to call my Notes above and below *Mi*, by their proper Names ?

A. First, observe what *Flats* or *Sharps* you have at the beginning of your Tune, if you find neither *Flat* nor *Sharp* there, then your *Mi* is in *B*, (which is its natural Place ;) but if you find a *Flat* (which is mark'd thus (b) put upon *B*, then you must place your *Mi* in *E* ; and if there be a *Flat* in *E* also, then your *Mi* is placed in *A* ; and sometimes you will find *B*, *E*, and *A* all flatted, and then you must place your *Mi* in *D*.

Q. But how shall I find *Mi* when there are *Sharps* at the beginning of a Tune ?

A. The first place for a *Sharp* is *F*, and if you find a *Sharp* (which is mark'd thus (#) in *F* only, then *F* is *Mi* ; but if you find *Sharps* in *F* and *C*, then

B

you

you must place your *Mi* in *C* ; and in some Authors you will find *F*, *C*, and *G*, all *sharp'd*, and then you must place your *Mi* in *G* ; and in which of these Places soever you find *Mi*, your other Notes follow in the same Order as we have already mention'd.

Q. Why are *Flats* and *Sharps* set at the beginning of Tunes ? And of what use are they ?

A. The Use of a *Flat* at the beginning of a Tune, is to depress all the Notes throughout the Tune on that Key where it is fixed, half a Tone lower in Sound, than they would have been without a *Flat* ; and on the contrary a *Sharp* raises the Sound half a Tone higher.

Q. But suppose I meet with a *Sharp* placed before a Note that is naturally *flat*, or before a Note standing upon a Key flatted at the beginning of the Tune ?

A. That *Sharp* serveth only to raise that Note, before which it is placed, half a Tone higher than it was without it : And on the contrary, when you meet with an accidental *Flat* before a Note naturally *sharp*, it depresseth the Sound half a Tone lower than it would have been without it, and I think changing the Name into *Fa*, is some Assistance to the Voice in the right flattening such a Note.

Q. Is there so many Keys as there are Letters put down in the *Gamus* ?

A. There is, properly speaking, but seven Keys answering the seven Letters of the *Alphabet*, which you find in the *Gamus*, viz. A B C D E F G ;
for

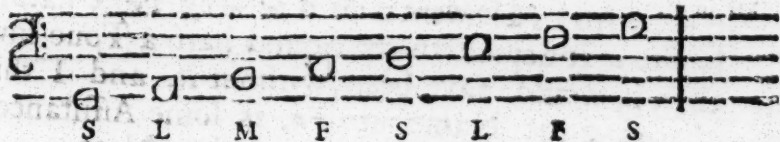
for if they were to be repeated ever so often, as I told you before, all Eighths are the same.

Q By what Degrees or intervals of Sound do you ascend your *Octave*; (as for Instance) from *Gamut* to *G sol re ut*?

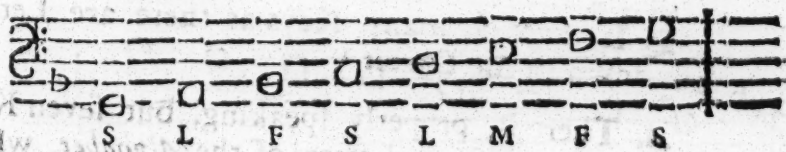
A. By five whole Tones and two half Tones, which half Tones (as I said before) are express'd by the Syllable or Note *Fa*; so that beginning with *G*, to which in a natural Key you apply the Note *Sol*, to *A La*, and to *B Mi*, &c. Then from *G* to *A*, is a whole Tone, from *A* to *B* is a whole Tone, from *B* to *C* is half a Tone, which is express'd by your *Fa* above *Mi*; then from *C* to *D* is a whole Tone, from *D* to *E* is a whole Tone, from *E* to *F* is half a Tone, which is express'd by *Fa* above *La*; and from *F* to *G* is a whole Tone, which compleats the *Octave*. But that I may come up to the End I proposed to my self in this Introduction, (*viz.*) Plainness and Perspicuity, take the following Examples in the several Removes of *Mi* by *Flats* and *Sharps*, before spoken of in the two *Cliffs*, now most in Use, (*viz.*) the *F fa ut* and the *G sol re ut* Cliffs

First, of the *F fa ut* or *Bass* Cliff.

Mi in B.

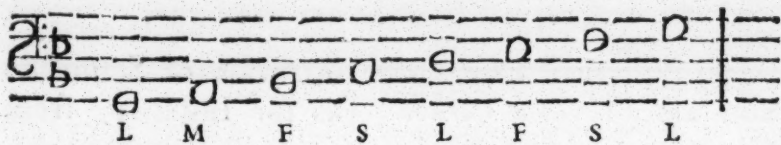


Mi in E.

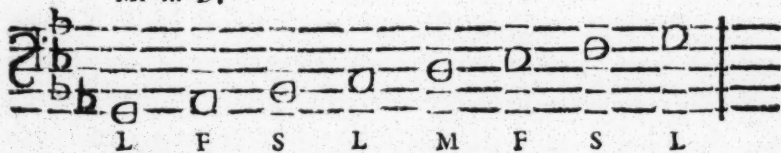


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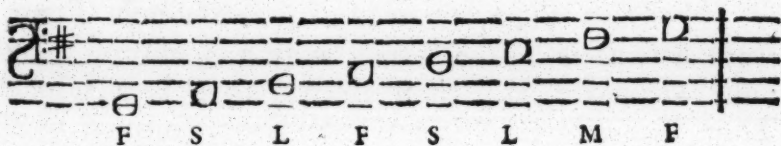
Mi in A.



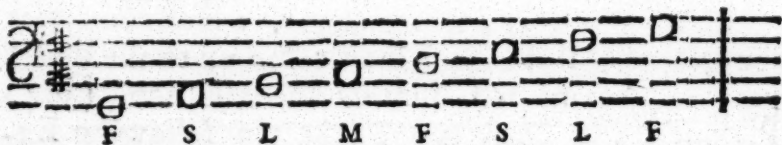
Mi in D.



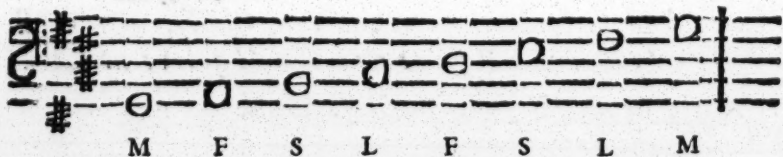
Mi in F.



Mi in C.

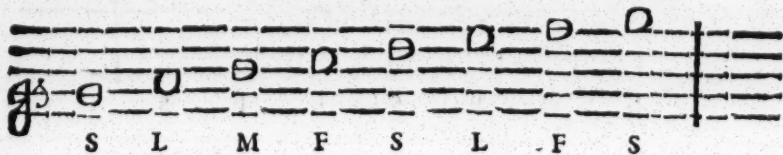


Mi in G.

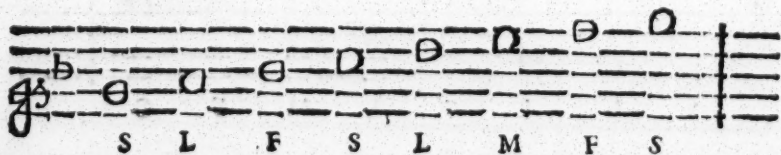


Mi in B.

2d Example in the G sol re ut Cliff.



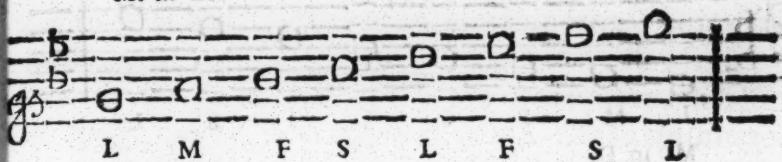
Mi in E.



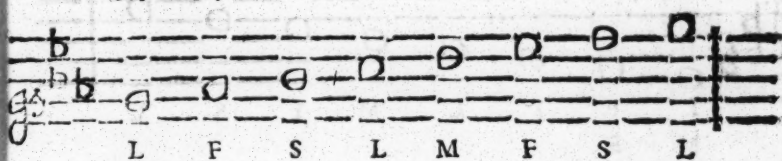
An Introduction

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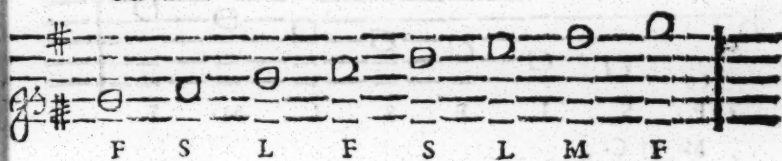
Mi in A.



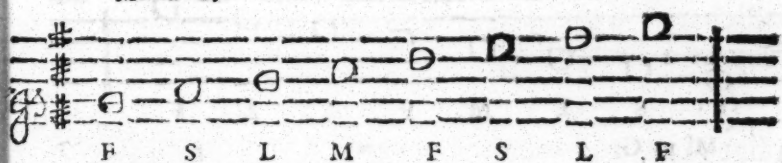
Mi in D.



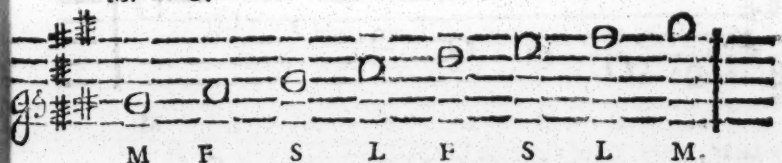
Mi in F.



Mi in C.



Mi in G.



The same Rule is to be observ'd in the *C sol fa ut* *Cliff*; but it being so little used, I forbear to swell this small Introduction with Examples.

Q. Are not some of the Keys properly and naturally *flat* or *sharp*, without the Addition of either *Flat* or *sharp* to them?

A. Yes, *E B* and *A* are naturally *Sharp*, and
B *3* *G F D*

G F D and **C** are naturally flat Keys, as by the foregoing Examples you may see, those Keys which are naturally *sharp* have *flats* apply'd to them. and those naturally flat are subjected to *Sharps* at the beginning of the Tunes, except *D la sol re*, to which you may sometimes find a *Flat* or a *Sharp* accidentally apply'd; but if you find that Key either flatred or sharped at the beginning of your Tune, you may look upon such a Tune as fitter for an Instrument than the Voice, or at least it is irregular for that we call *Sol fa ing* of a Tune.

Q. Is there no other Notion of this Term Key, but what is applicable to the seven Letters in the *Gamut*?

A. Yes, there is likewise the Tone or Key, in which the Tune is prick'd, and that is either a flat Key or a sharp Key.

Q. How shall I know when a Tune is prick'd in a flat Key, and when it is prick'd in a sharp Key?

A. You are not to make your Judgment from the *Flats* or *Sharps* you find at the beginning of your Tune, but you must observe the last Note of your Tune, for that is the Key in which your Tune is said to go; and if you have a flat Third next above your Key then your Key is flat, if a sharp Third next above, then your Key is sharp. Only observe if your Tune is compos'd in ever so many Parts, you must always look at the closing Note of your *Bass* to find your Key.

Q. Are not some of your seven Keys capable, of themselves to express either a *Flat* or *Sharp* Tune, without either *Flats* or *Sharps* at the beginning?

A. Yes,

A. Yes, these two, (*viz.*) *C sol fa ut* and *A la Mi re*, and therefore they are call'd Master or Natural Keys; for all other Keys, whether express'd with *Flats* or *Sharps* are reduc'd to the same Air with these two.

Q. Of what further use are these Keys?

A. All those Tunes which are prick'd in a flat Key are proper for melancholly Subjects, such as Psalms of Confession and Humiliation, &c. and those prick'd in a sharp Key for Psalms of Thanksgiving and Praise, &c.

Q. But having thus far instructed me in naming my Notes, and applying the Rules to Practice, how shall I know the Length of my Notes, and what is meant by keeping of Time in singing?

A. You must observe what Mood is fix'd at the beginning of your Tune.

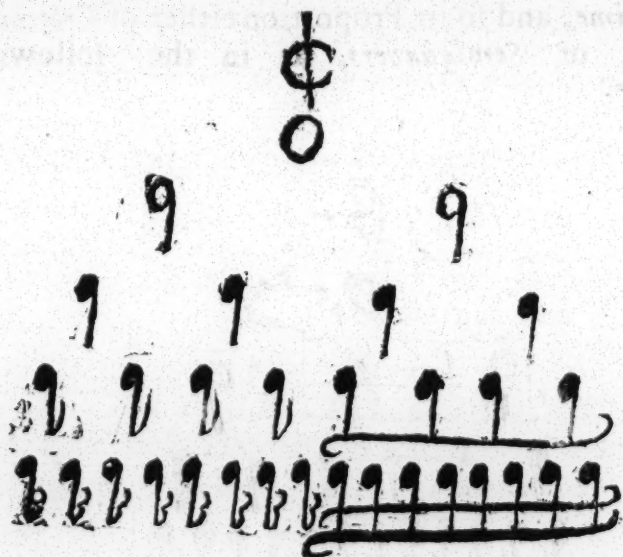
Q. What is a Mood?

A. There is several sorts of Moods, both as to their Characters, and Measures; but I shall only give you an Instance or two of such as are most in Use for Psalmody: And those are either call'd Common Time, or Tripla Time. The Sign or the Mood for Common Time is a Semicircle, which for the slowest Time is mark'd thus *C* The next is a degree faster, and is mark'd thus $\frac{C}{2}$ and the quickest is mark'd thus $\frac{C}{4}$

Q. What are the distinct Names of the Notes, according to the several distinct Characters, and what Proportion do they bear one to another?

A. In

A. In this Measure of Common Time, before describ'd, one *Semibreve*, (which is the longest Note now generally used,) contains two *Minims*, one *Minim* two *Crotchets*, one *Crotchet* two *Quavers*, and one *Quaver* two *Semiquavers*, which time may be best observed, by a Motion of the Hand, regularly down, and up, whilst you Sound a *Semibreve*; or down at one *Minim*, and up at another, and so in equal Proportion, of *Crotchets*, or *Quavers*, and *Semiquavers*, and their *Rests*, as in the following Example.



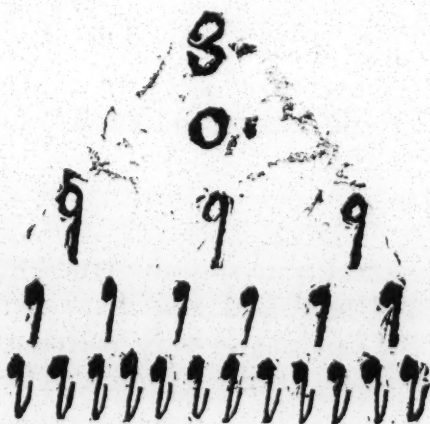
Q. What is the meaning of a *Prick*, or *Period*, being plac'd after a Note?

A. It is call'd a *Prick* of Perfection, and makes the Note going before it, half so long again as it was; as for Instance, a *Semibreve* with a *Prick* after it, is as long as a *Semibreve* and a *Minim*, so a *Minim*

Minim with a *Prick*, is as long as a *Minim* and a *Crotchet*, and so for all other Notes, as you may see more plainly in the succeeding Example.

Q. How shall I know *Tripla-Time* ?

A. There are various Sorts of this, but those most used in *Psalmody* have three *Minims* in a *Bar*, and the *Mood* for *Tripla-time* is mark'd thus (3) or thus ($\frac{3}{2}$) or thus $\frac{3}{4}$ which time is best observed, by a Motion of the Hand, which must be up whilst you Sound a *Minim*, and down whilst you Sound a *Semibreve*; so that your Hand is down as long again as up in this *Tripla-time*, and so in Proportion either of *Crotchets*, *Quavers*, or *Semiquavers*, as in the following Example,



Q. Are there no other Musical Adjuncts used in *Psalmody* ?

A. Yes, there is *Rests* or *Pauses* which are sometimes placed at the beginning or in the Middle of a Tune,

Tune, and signifies an Intermission of Sound, so long as that Note should be sounded which the *Rest* take its Name from, which Note, with their *Rest* are mark'd thus,

Semibreve Rest, Minim Rest. &c.



There is also a *Direct*, mark'd thus $\propto$ which you find at the End of your five Lines, when a Tune is continu'd to direct you in what Key your next succeeding Note stands. And there is also a *Repeat*, mark'd thus $\frac{2}{2}$ or thus $\frac{3}{3}$ which signifies that so much of the Tune must be sung over again, as from the Character to the beginning of the Strain.

There is also a *Slur*, mark'd thus $\sim$, which ties the Notes together, over or under which is placed, and those Notes, so tied, are to be sounded all in one Syllable.

These short Directions being well digested, will give a sufficient Light into the true Practice of this Noble, I had almost said Angelical Art of Psalmody; which if I can be any way Instrumental to promote, I shall think all my Pains well bestowed.

N. B. Although I have been as plain and intelligible as possible; yet the Learner cannot expect to be a perfect Proficient in the Art of *Sol-fa-ing* and Sounding his Notes, without the Assistance of a Master that is thoroughly skill'd therein.

A TABLE of the Tunes.

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29
27



A Collection of
P S L M - T U N E S
In Two P A R T S,
Of various M E T R E S ;

Viz.

- I. Common Metres single.
- II. Common Metres double.
- III. Long. Metres single.
- IV. Long Metres, double.
- V. Short Metres.
- VI. Tunes for particular Metres.

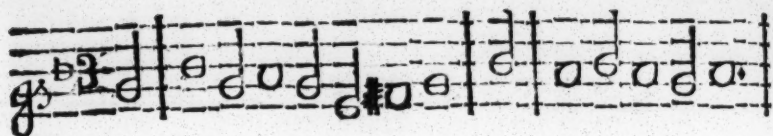


C

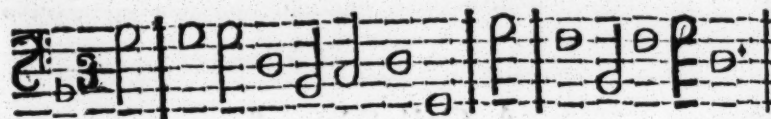
Tenor.

[1]

Cambridge

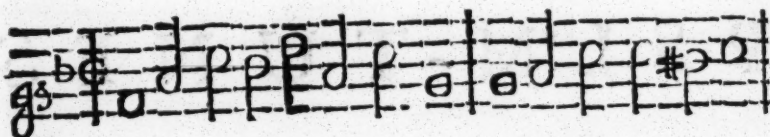


Bass.

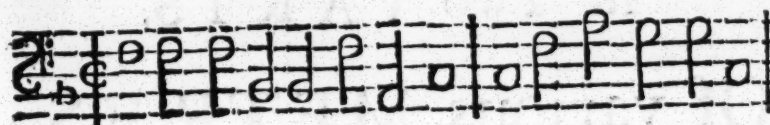


Tenor.

Tork

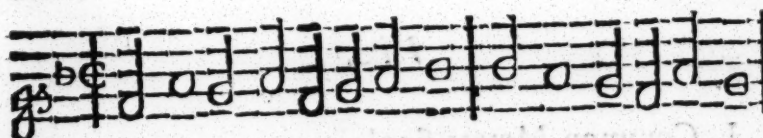


Bass.

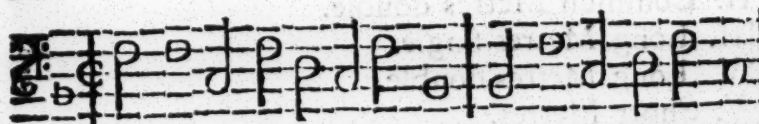


Tenor.

Low Dutch

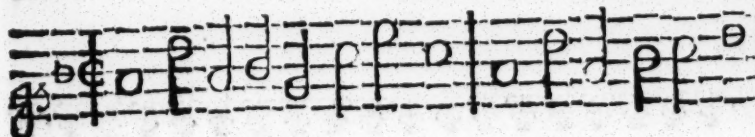


Bass.

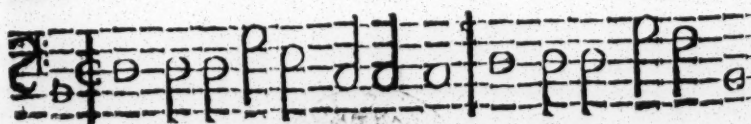


Tenor.

Litchfield New



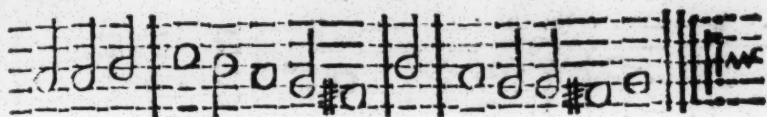
Bass.



dge

Tune.

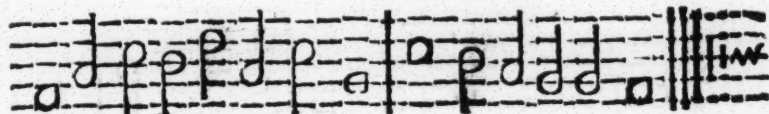
Common Metre single.



Tork

Tune.

Common Metre.



Dutch

Tune.

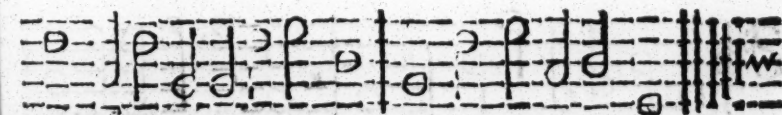
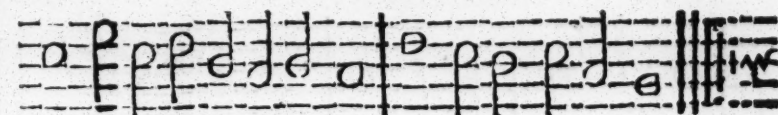
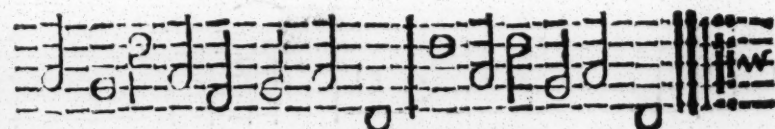
Common Metre.



New

Tune.

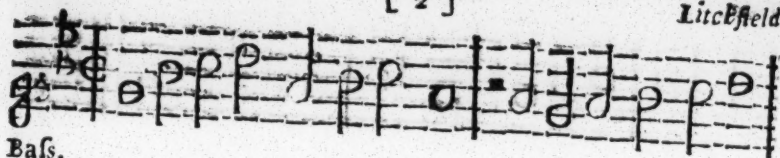
Common Metre.



Tenor.

[2]

Litchfield

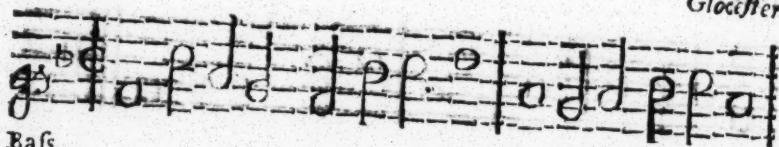


Bass.

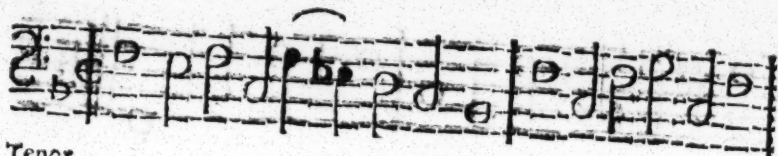


Tenor.

Gloucester

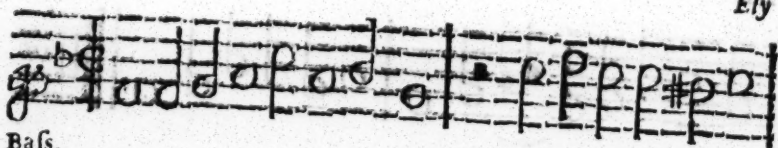


Bass.

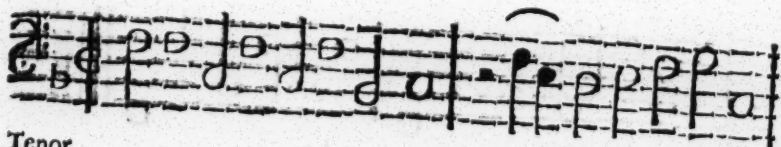


Tenor.

Ely

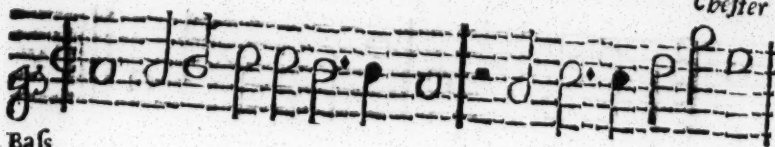


Bass.

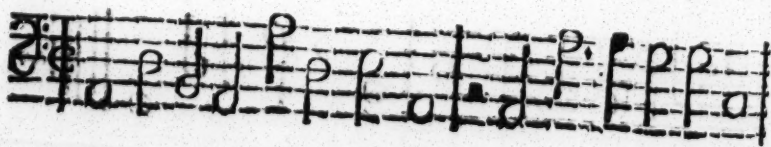


Tenor.

Chester

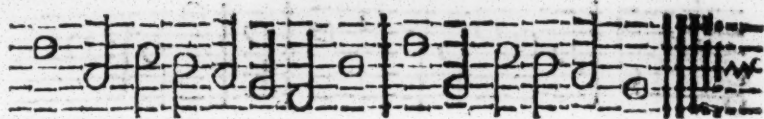


Bass.



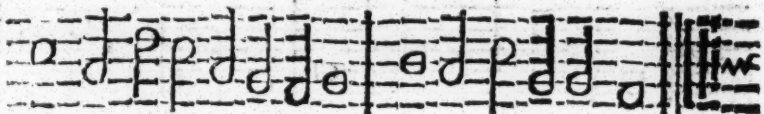
Tune.

Common Metre single.



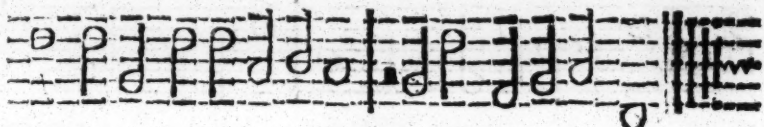
Tune.

Common Metre.



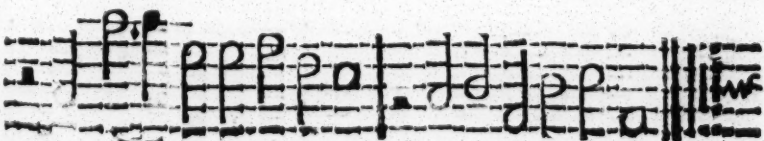
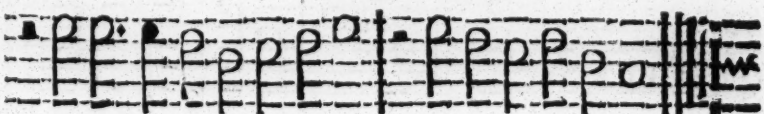
Tune.

Common Metre.



Tune.

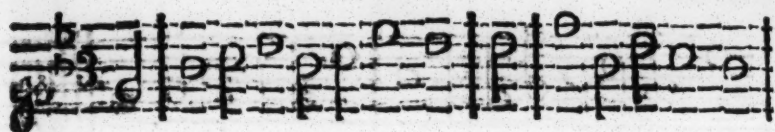
Common Metre.



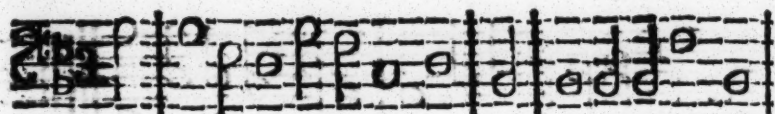
Tenor.

[3]

Manchester

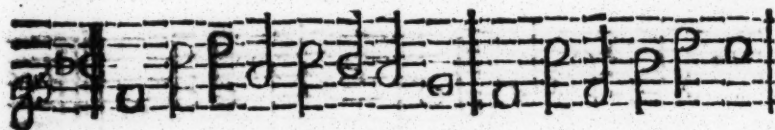


Bass.

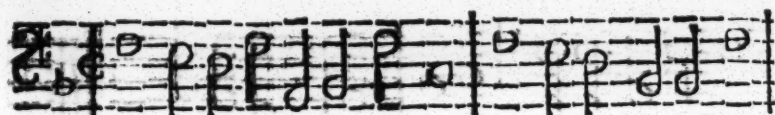


Tenor.

St. David's



Bass.

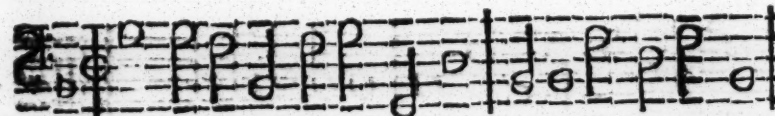


Tenor.

Windser

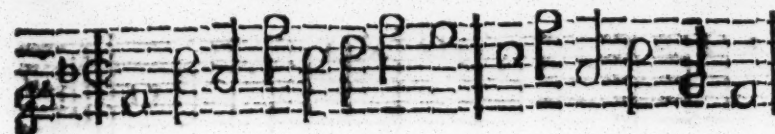


Bass.

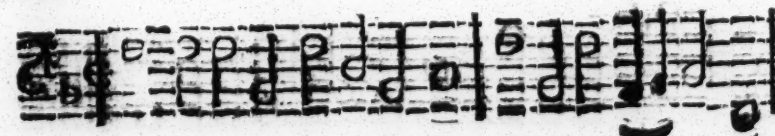


Tenor

London



Bass.



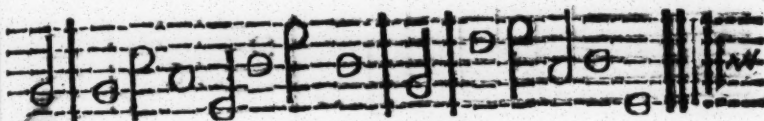
Tune.

Common Metre single.



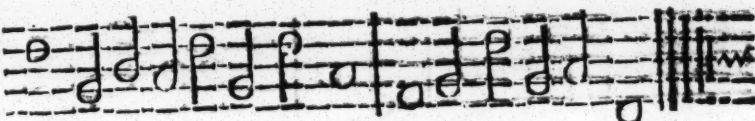
Tune.

Common Metre.



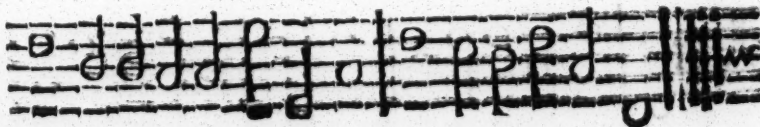
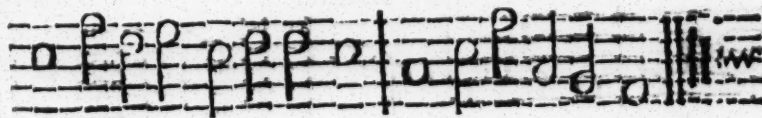
Tune.

Common Metre.



Tune.

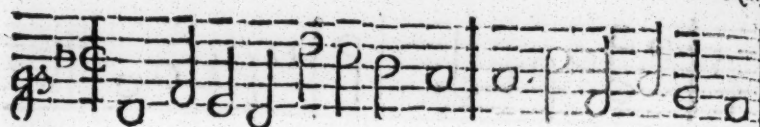
Common Metre.



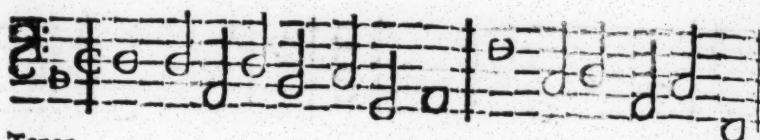
Tenor.

[4]

Hackney

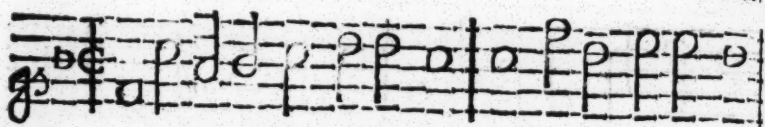


Bass.

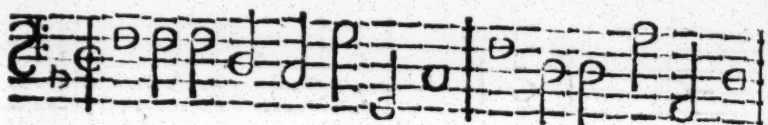


Tenor.

Exeter

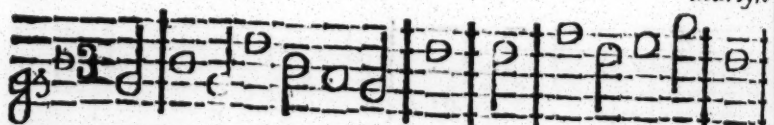


Bass.

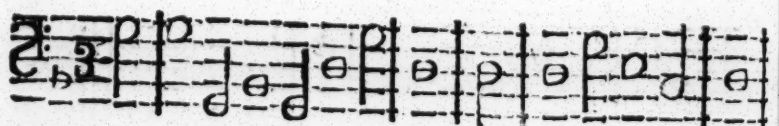


Tenor.

Martyns

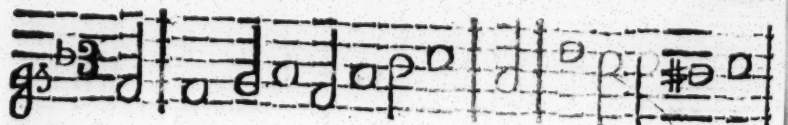


Bass.



Tenor.

Namure



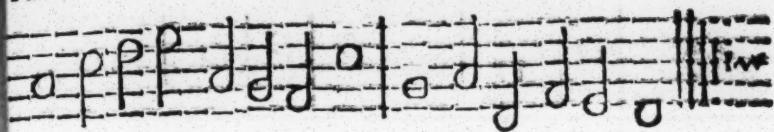
Bass.



ckne

Tune.

Common Metre single.



U



xeter

Tune.

Common Metre.



e



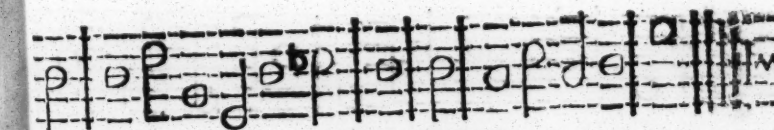
artyrs

Tune.

Common Metre.



e



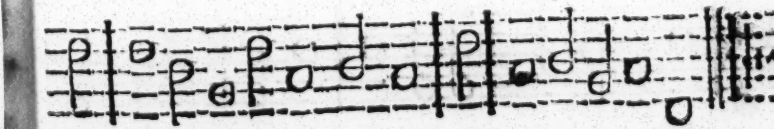
amure

Tune.

Common Metre.



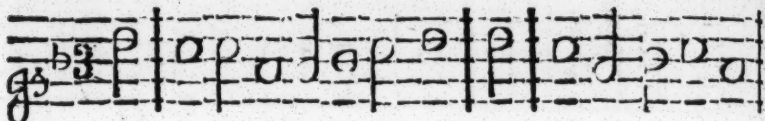
U



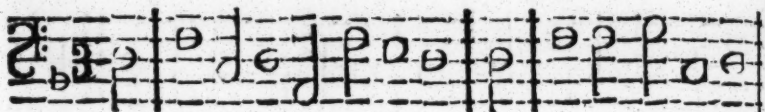
Tenor.

[5]

Wantage

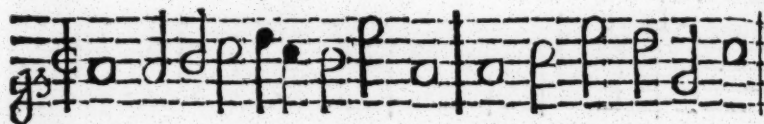


Bass.

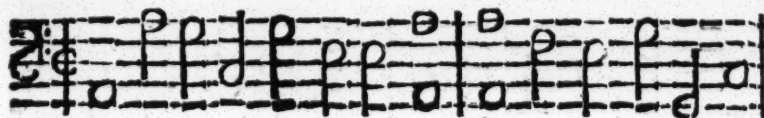


Tenor.

Brunswick

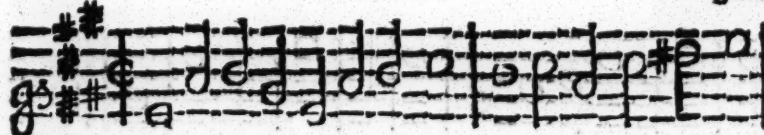


Bass.

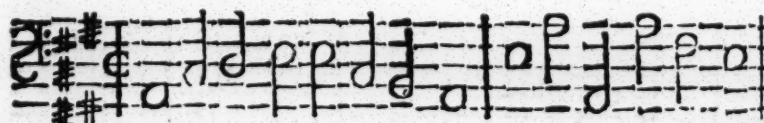


Tenor.

Nottingham

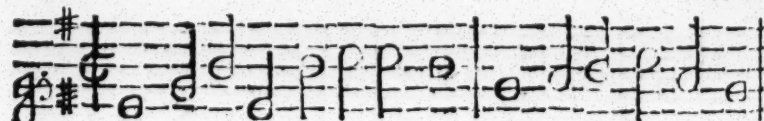


Bass.

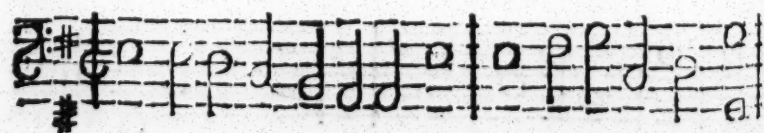


Tenor.

Horton



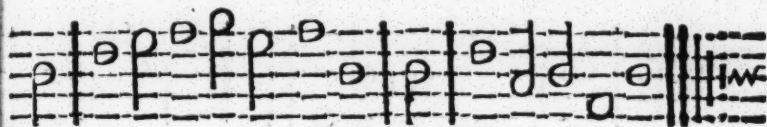
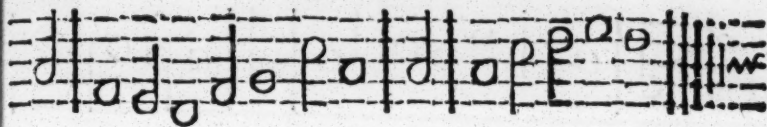
Bass.



Antage

Tune.

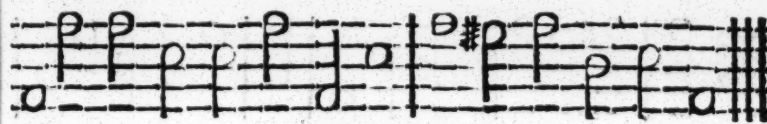
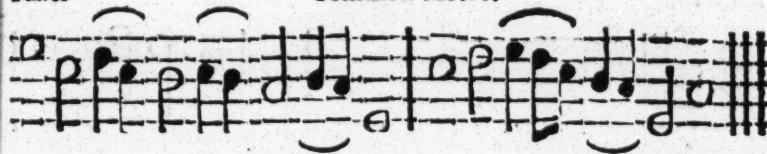
Common Metre single.



nswick

Tune.

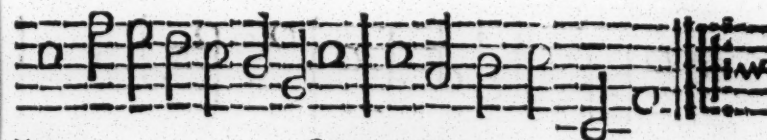
Common Metre.



ngbam

Tune.

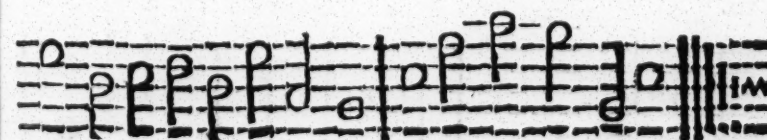
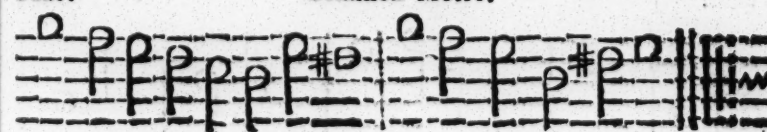
Common Metre.



Horton

Tune.

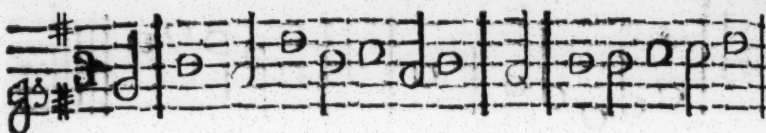
Common Metre.



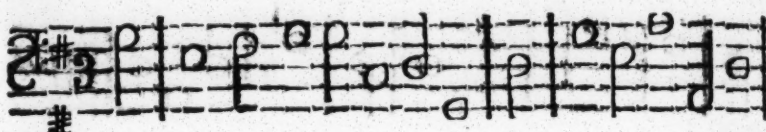
Tenor.

[6]

Bradford

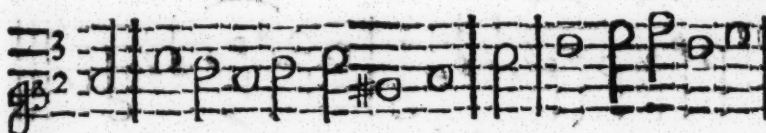


Bass.

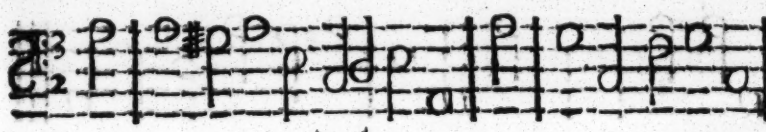


Tenor.

Leeds



Bass.

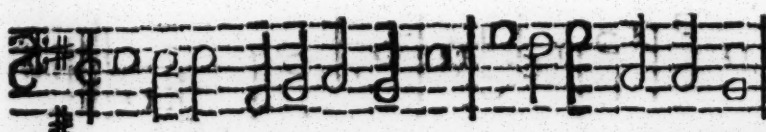


Tenor.

Hampton

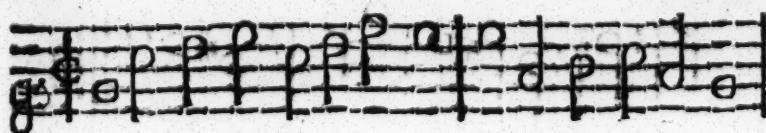


Bass.



Tenor.

St. James's



Bass.



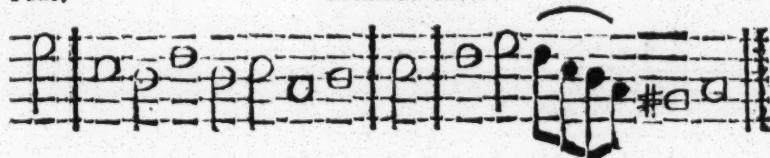
Tune.

Common Metre single.



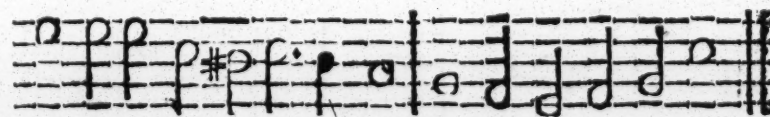
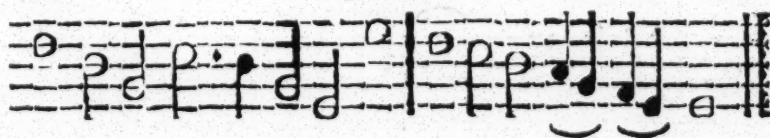
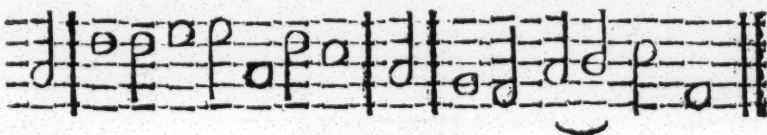
Tune.

Common Metre.



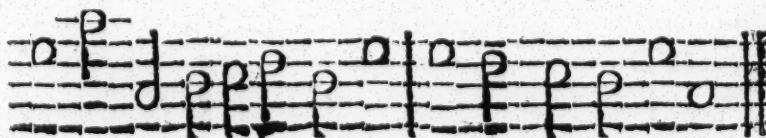
Tune.

Common Metre.



Tune.

Common Metre.



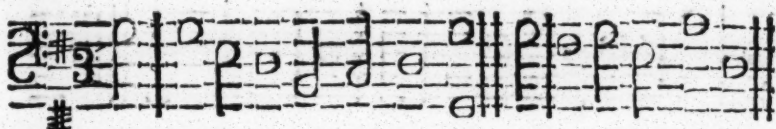
Tenor.

[7]

Blewbery



Bass.

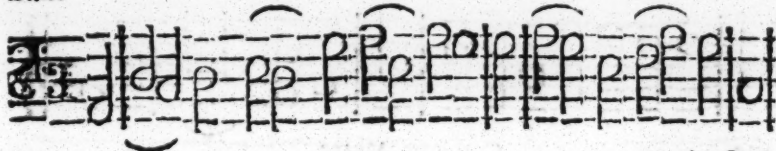


Tenor.

Clapham.



Bass.

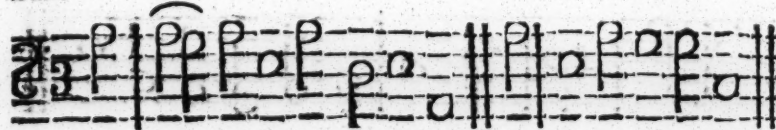


Tenor

Wallingford.



Bass.

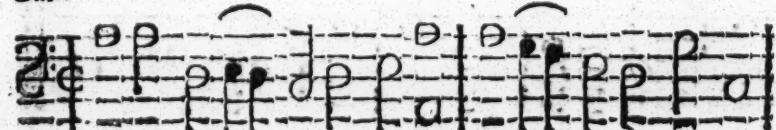


Tenor.

Lamborn

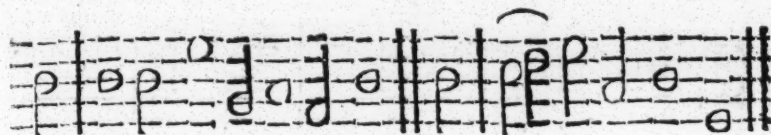
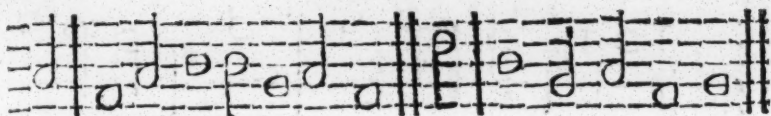


Bass.



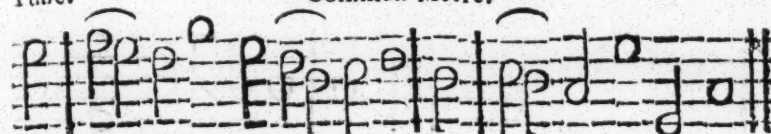
Tune.

Common Metre single.



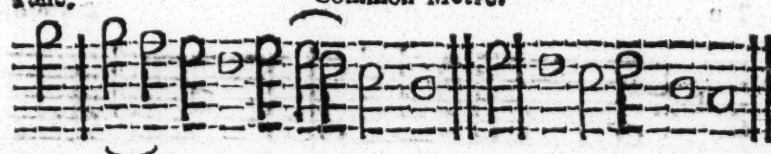
Tune.

Common Metre.



Tune.

Common Metre.



Tune.

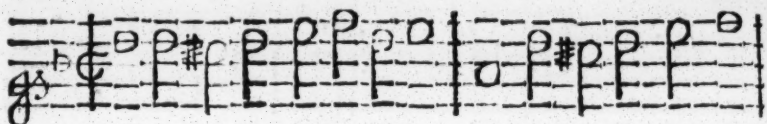
Common Metre.



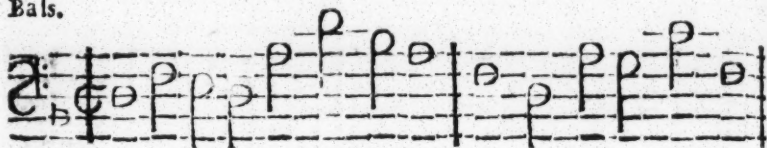
Tenor.

[8]

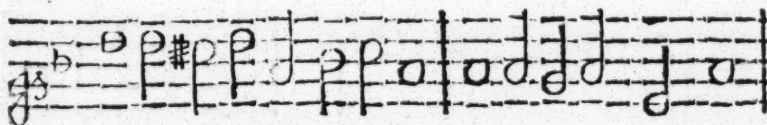
Veni Creator



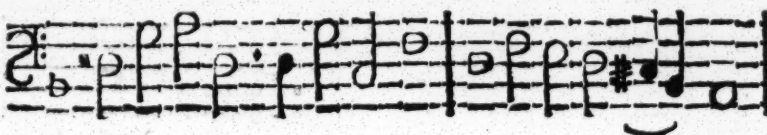
Bass.



Tenor.

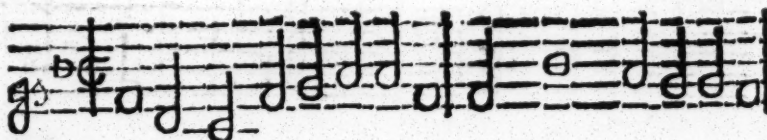


Bass.



Tenor.

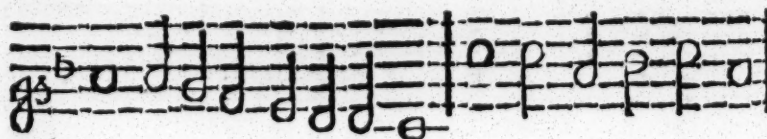
Benedictus



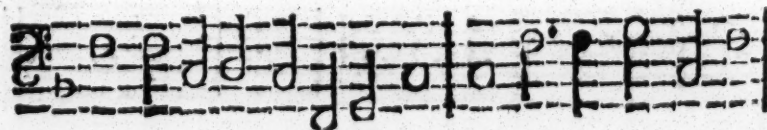
Bass.



Tenor.



Bass.



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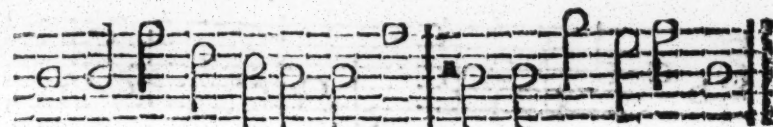
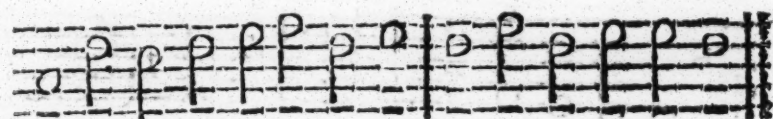
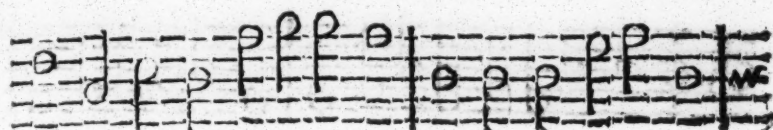
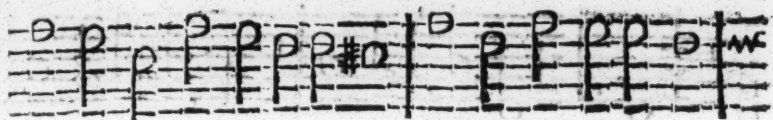
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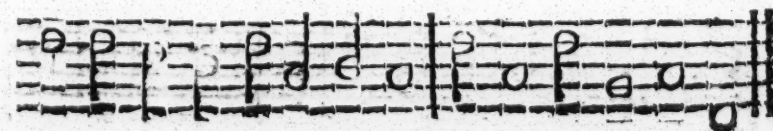
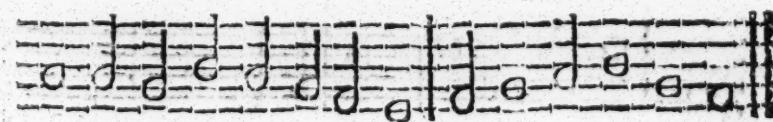
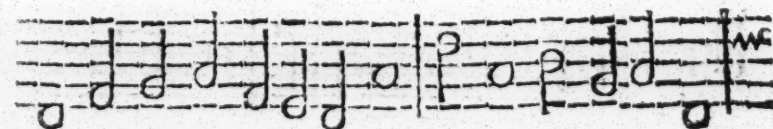
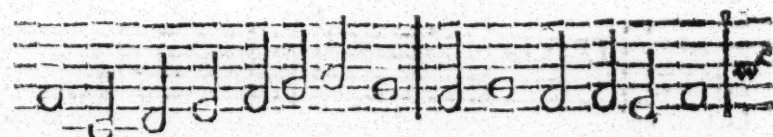
Tune.

Common Metre Double.



Tune.

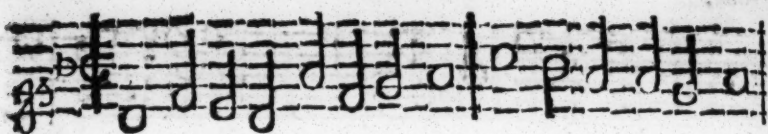
Common Metre Double.



Tenor.

[9]

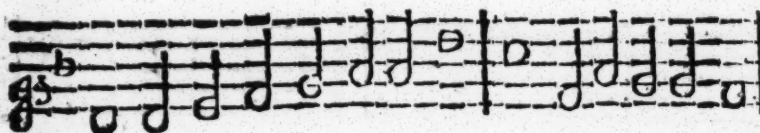
Te Deum.



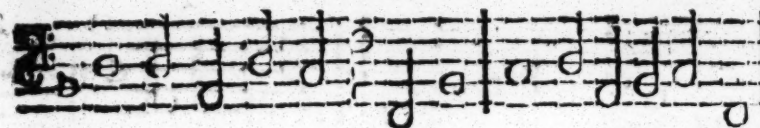
Bass.



Tenor.

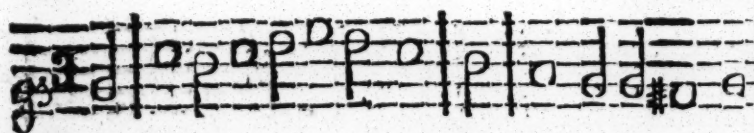


Bass.

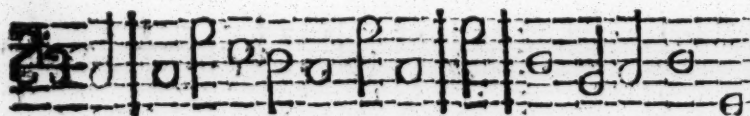


Tenor.

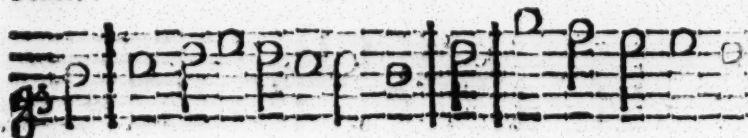
Nunc Dimittis



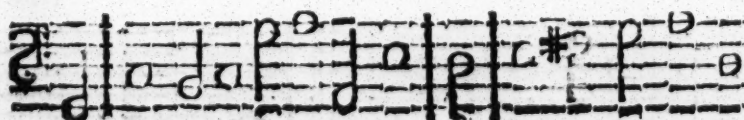
Bass.



Tenor.

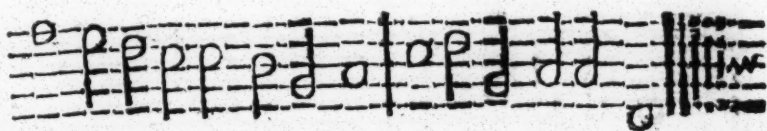
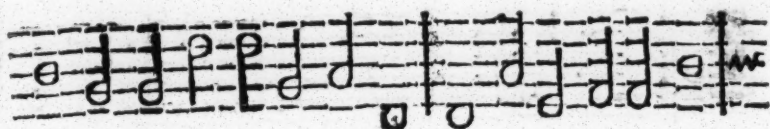
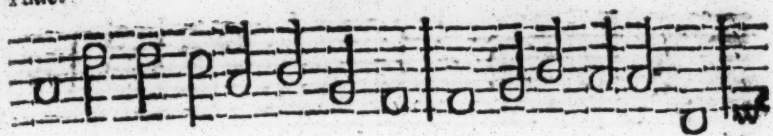


Bass.



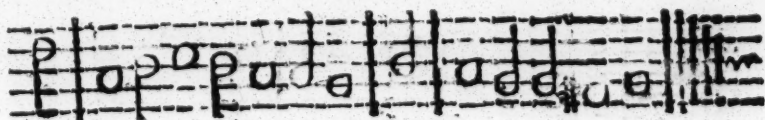
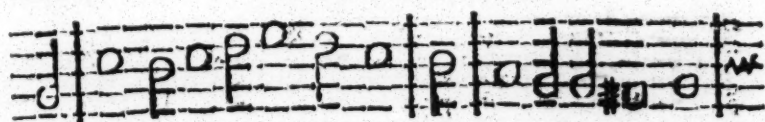
Tune.

Common Metre Double.



Tune.

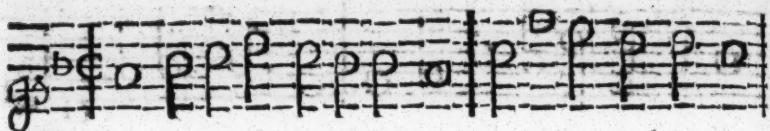
Common Metre Double.



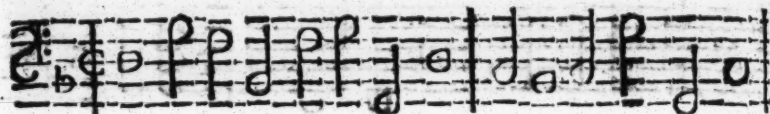
Tenor.

[10]

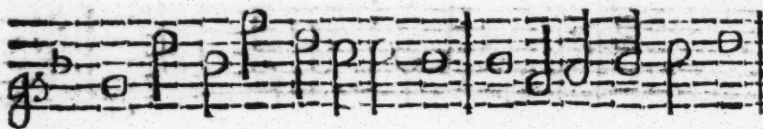
Magnifica



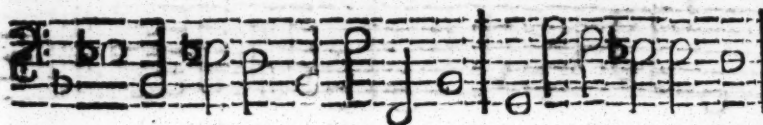
Bafs.



Tenor.

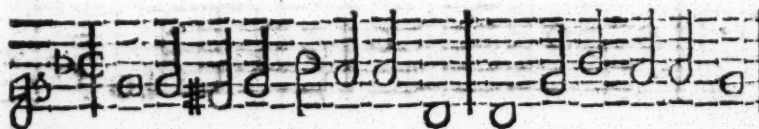


Bass.

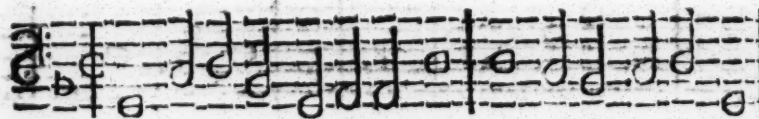


Tenor.

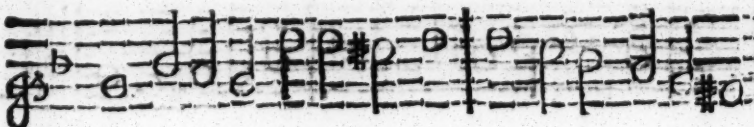
The 18th Psalm



Bafs.



Tenor.



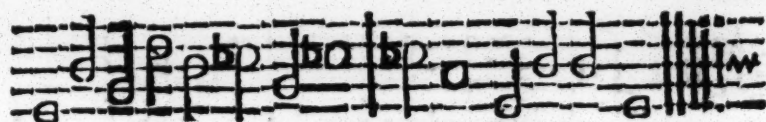
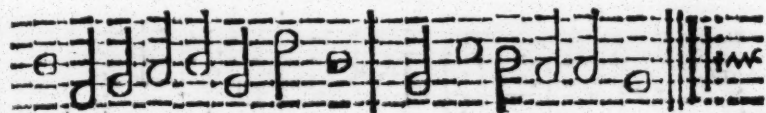
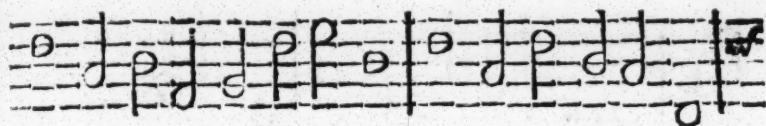
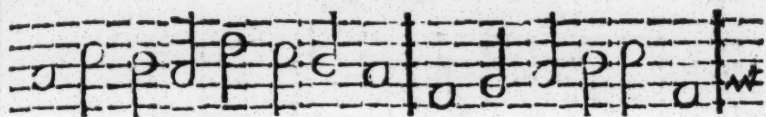
Basis.



ificat

Tune.

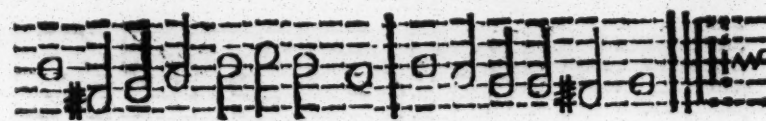
Common Metre Double.



falm

Tune.

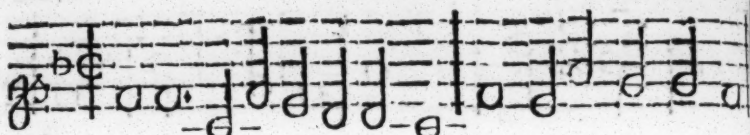
Common Metre Double.



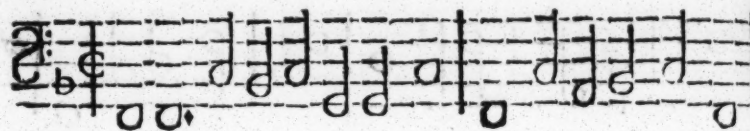
Tenor.

[11]

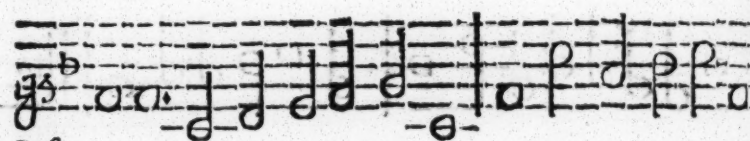
The 46th Psalm



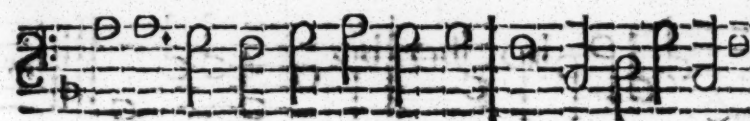
Bass.



Tenor.

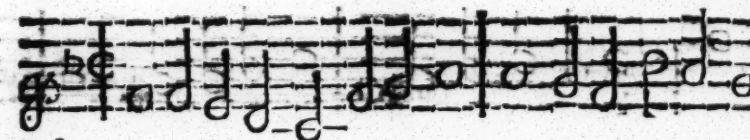


Bass.

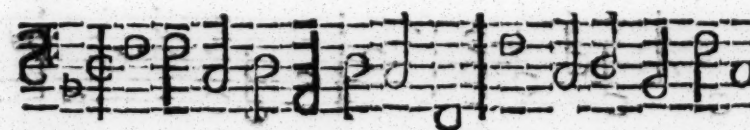


Tenor.

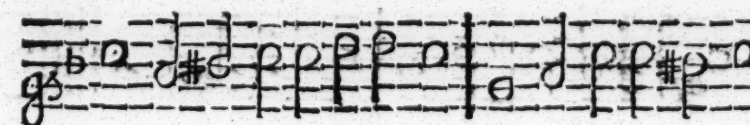
The 68th Psalm



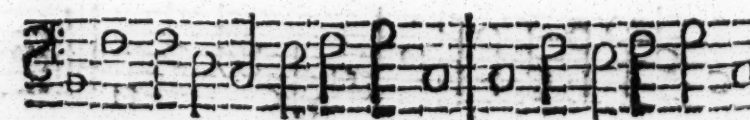
Bass.



Tenor.

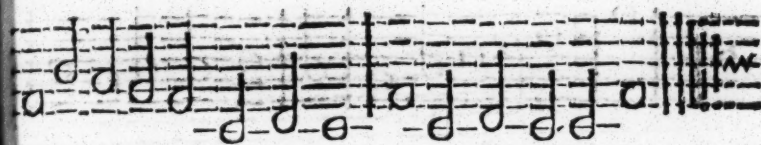


Bass.



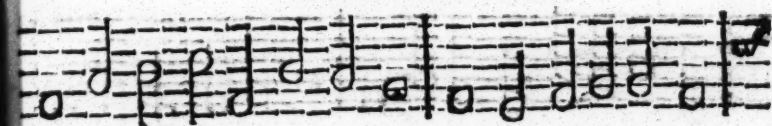
Tune.

Common Metre Double.



Tune.

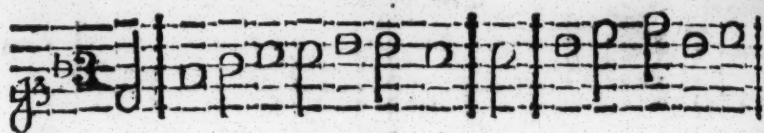
Common Metre Double.



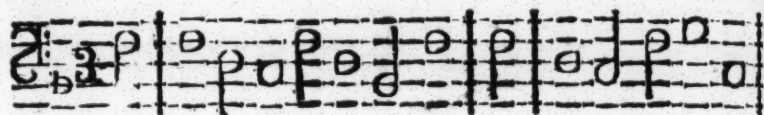
Tenor.

[12]

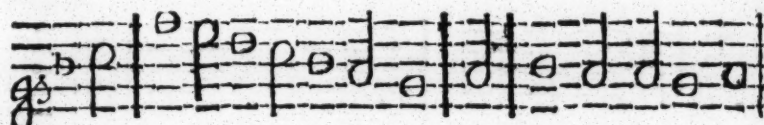
The 81st Psalm



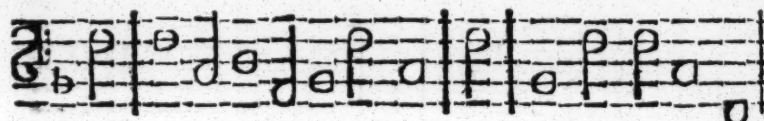
Bass.



Tenor.

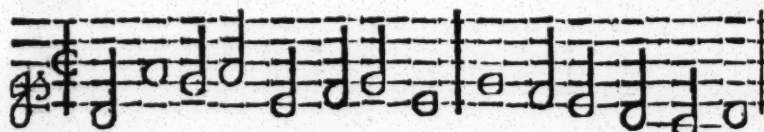


Bass.

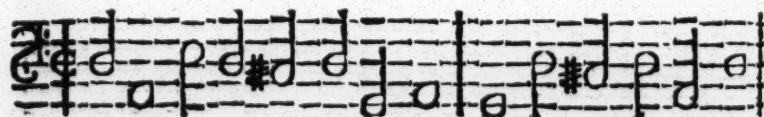


Tenor.

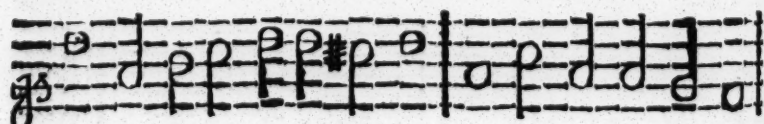
The 119th Psalm



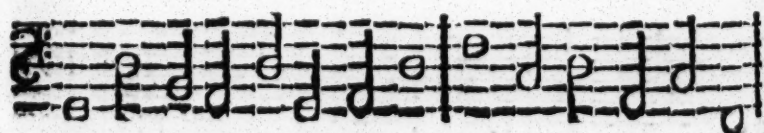
Bass.



Tenor.

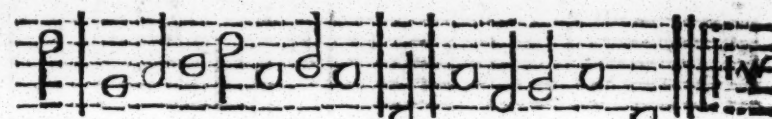
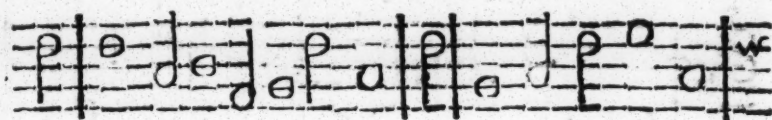
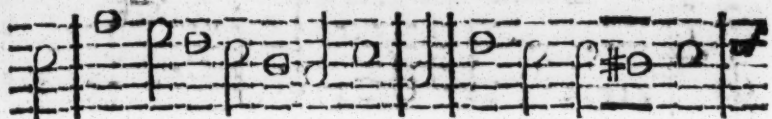


Bass.



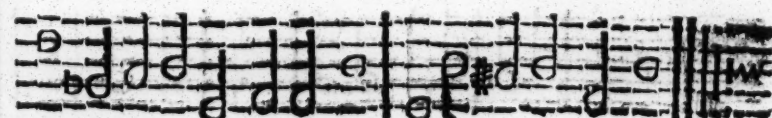
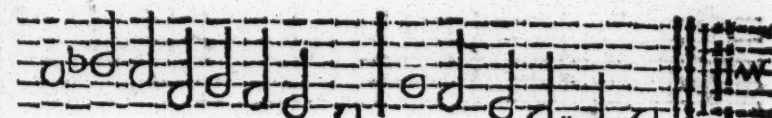
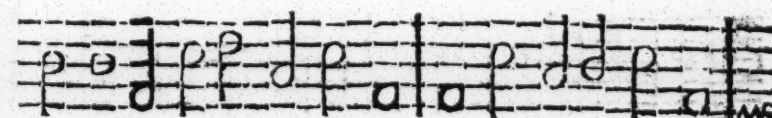
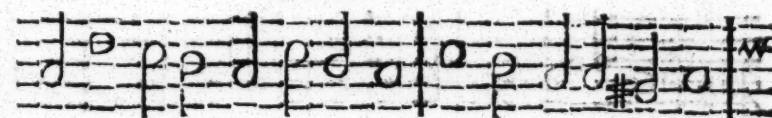
Tune.

Common Metre Double.



Tune.

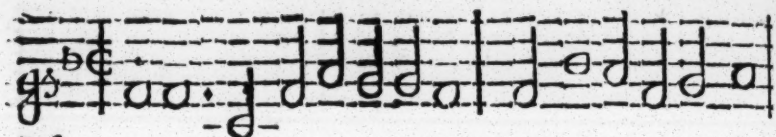
Common Metre Double.



Tenor.

[13]

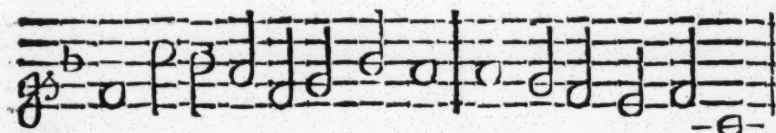
The 132 Psalm



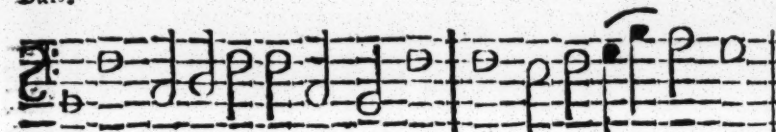
Bass.



Tenor.



Bass.

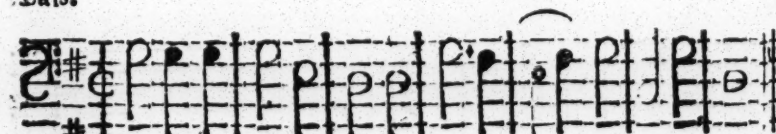


Tenor.

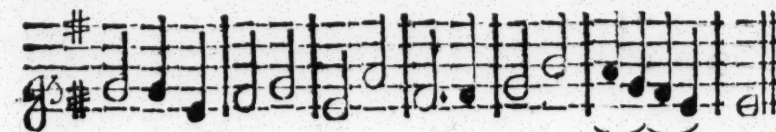
The 133 Psalm



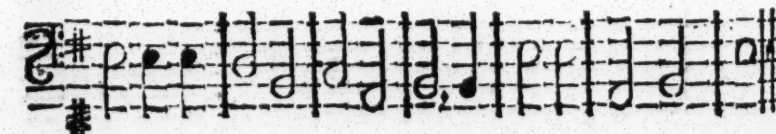
Bass.



Tenor.

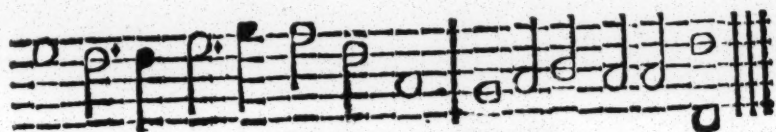
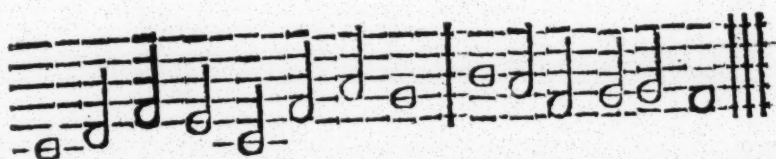
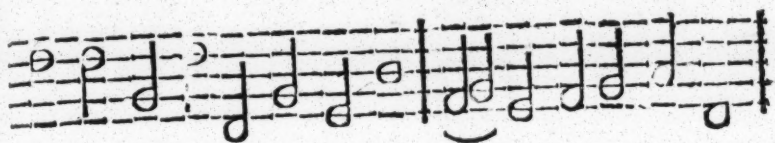
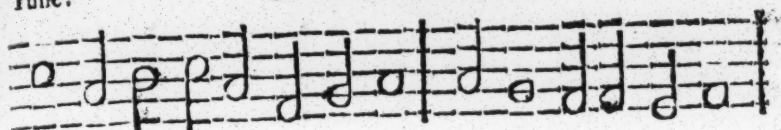


Bass.



Tune.

Common Metre Double.



Tune.

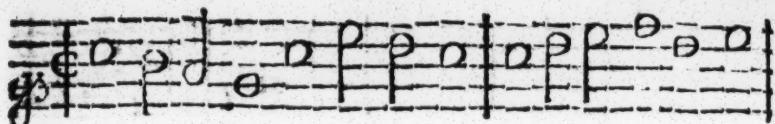
Common Metre Double.



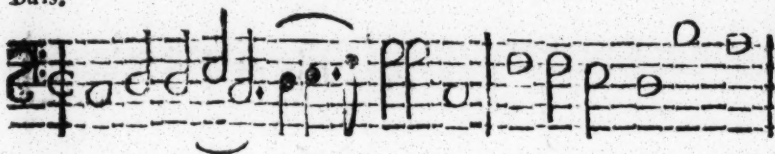
Tenor.

[14]

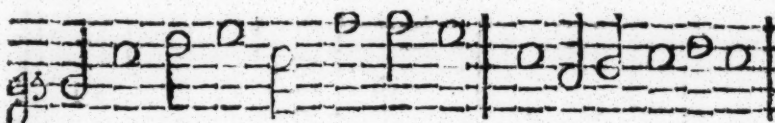
The 137 Psalm



Bass.



Tenor.

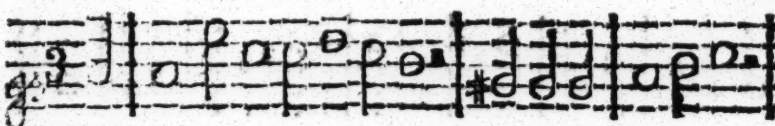


Bass.

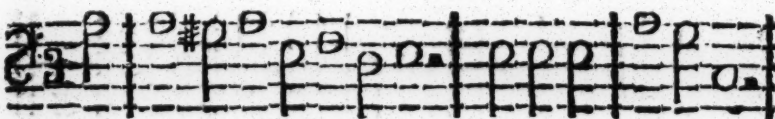


Tenor.

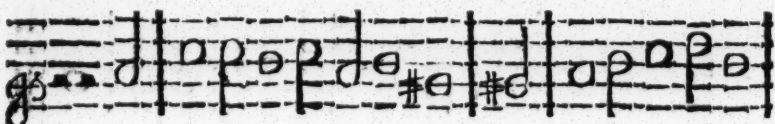
Wells



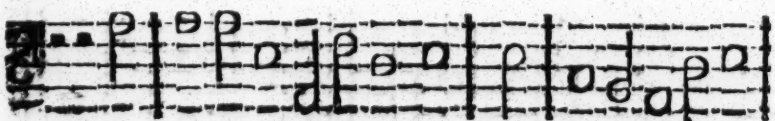
Bass.



Tenor.

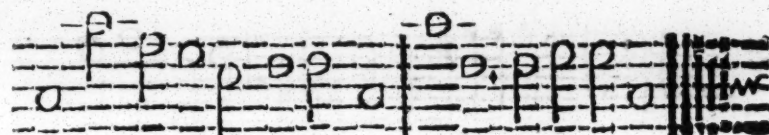
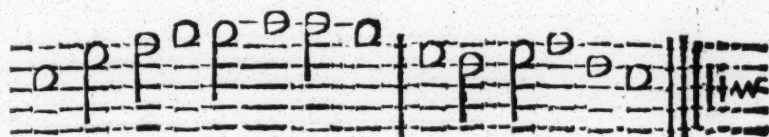
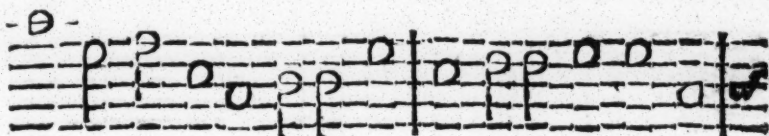
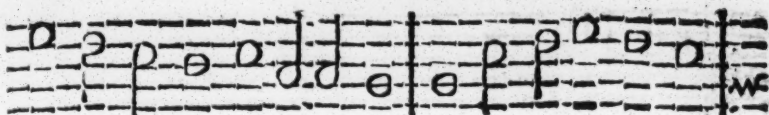


Bass.



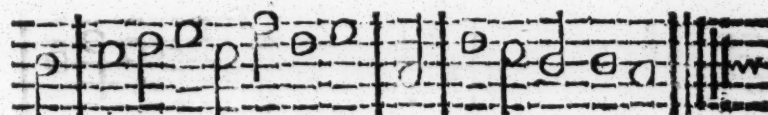
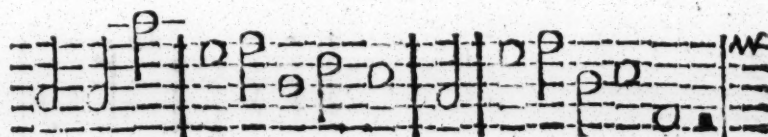
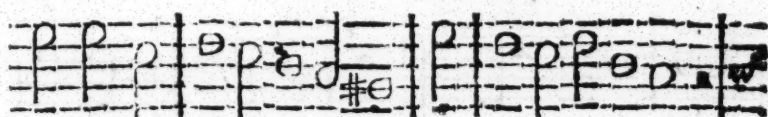
Tune.

Common Metre Double.



Tune.

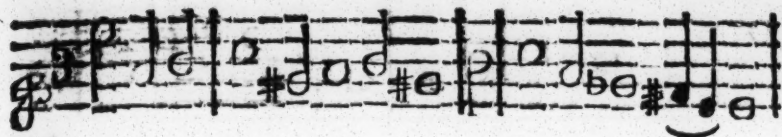
Common Metre Double.



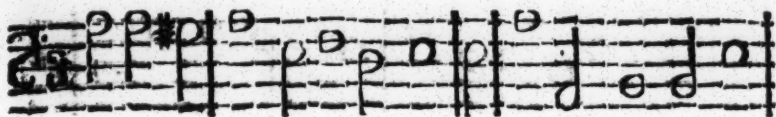
Tenor.

[15]

St. Andrew's



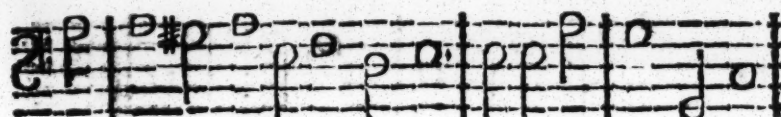
Bass.



Tenor.



Bass.



Tenor.

Abington



Bass.



Tenor.

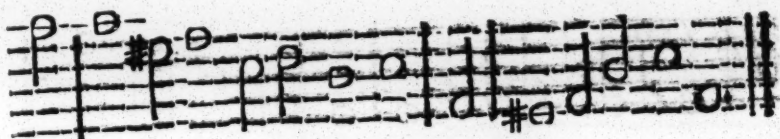
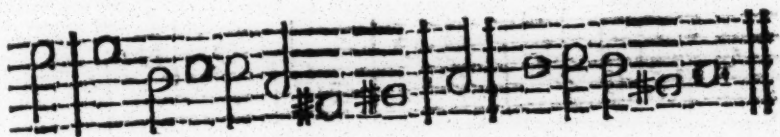
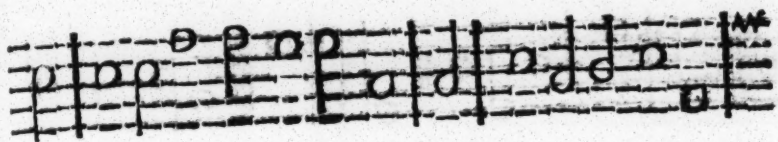
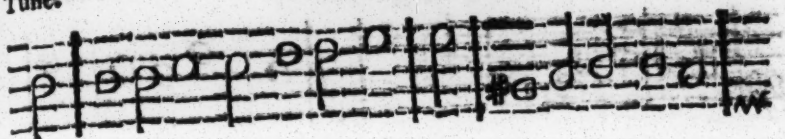


Bass.



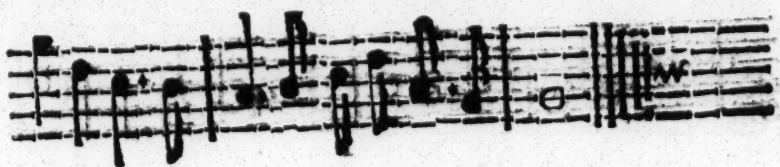
Tune.

Common Metre Double.



Tune.

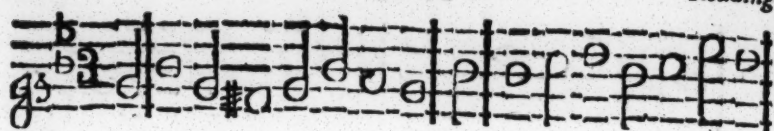
Common Metre Double.



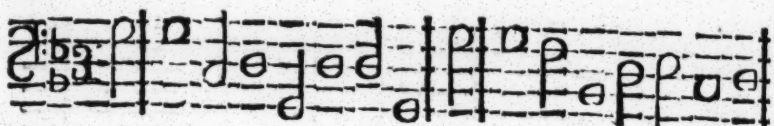
Tenor.

[16]

Reading

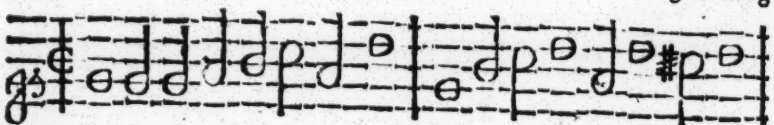


Bass.



Tenor.

Angels Song

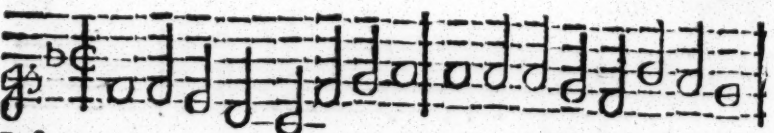


Bass.

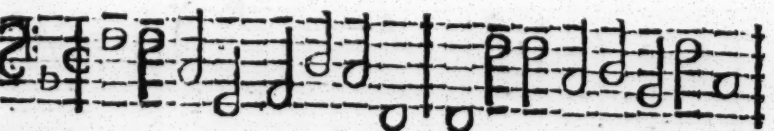


Tenor.

Old 100 Psalm



Bass.

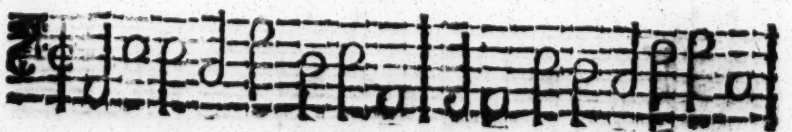


Tenor.

French 100 Psalm



Bass.



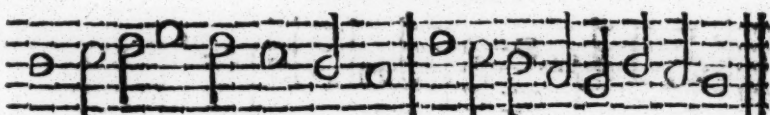
Tune.

Long Metre single.



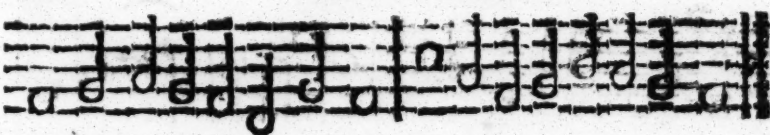
Tune.

Long Metre single.



Tune.

Long Metre single.



Tune.

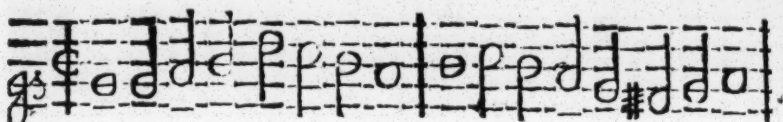
Long Metre single.



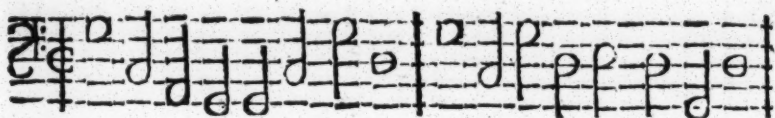
Tenor.

[17]

The Ten Com.

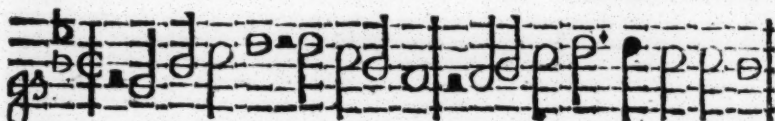


Bass.

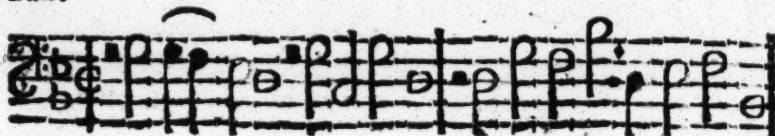


Tenor.

Babylon Streams



Bass.

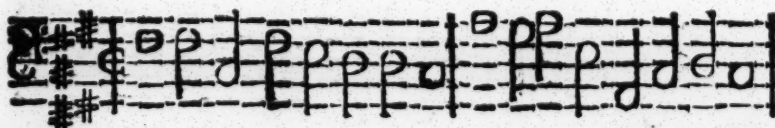


Tenor.

Hereford

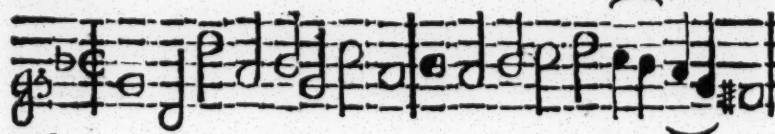


Bass.

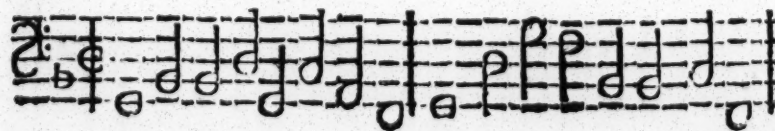


Tenor.

St. Edmond's

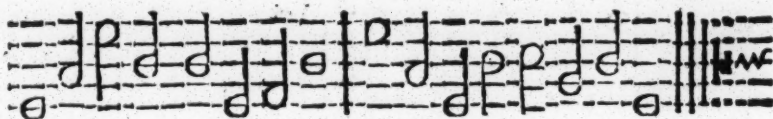
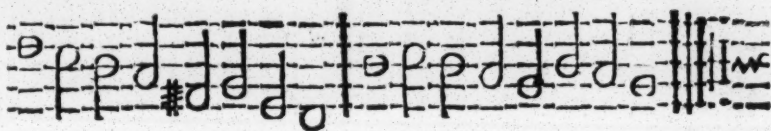


Bass.



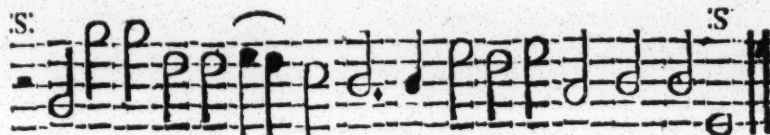
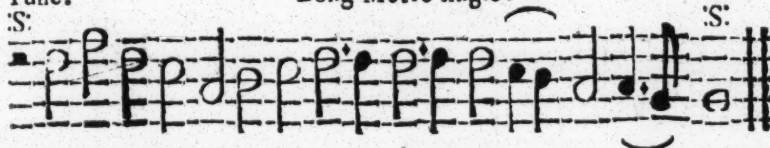
mandment's Tune.

Long Metre single.



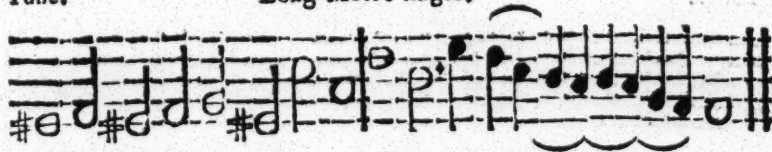
Tune.

Long Metre single.



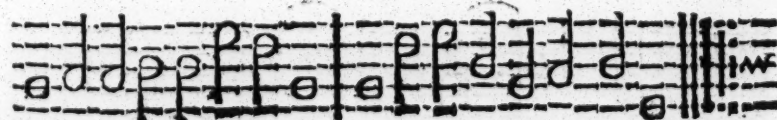
Tune.

Long Metre single.



Tune.

Long Metre single.



Tenor.

[18]

Faringdon



Bass.

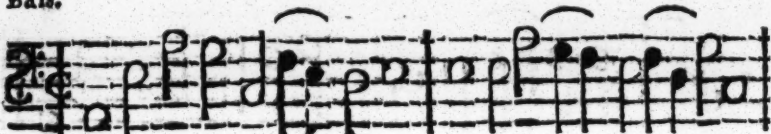


Tenor.

Newbery



Bass.

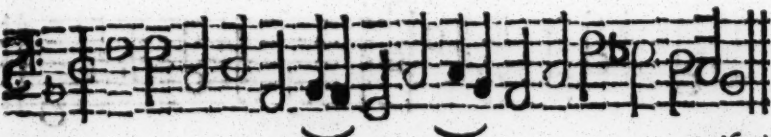


Tenor.

Oxford

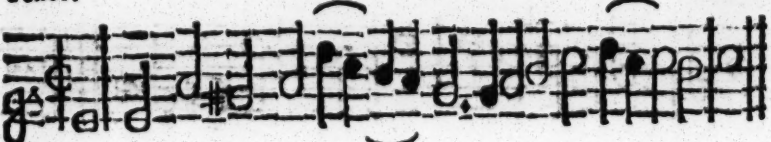


Bass.



Tenor.

Bedford

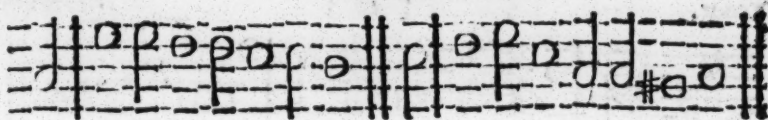


Bass.



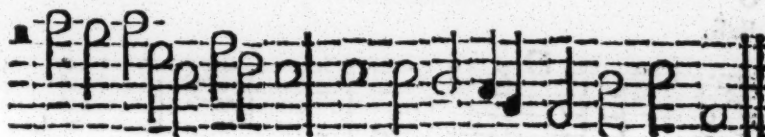
Tune.

Long Metre single.



Tune.

Long Metre single.



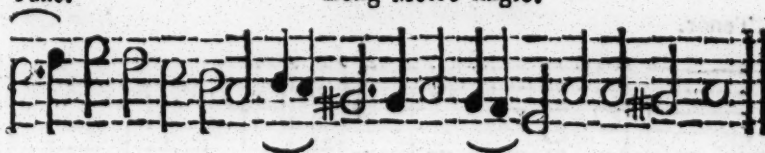
Tune.

Long Metre single.



Tune.

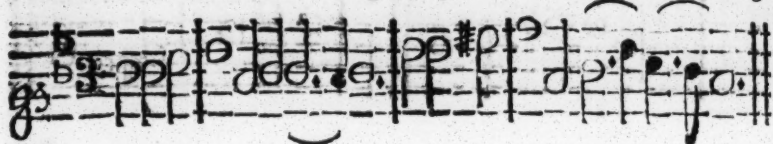
Long Metre single.



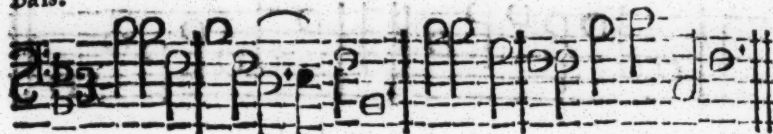
Tenor.

[19]

Marlborough

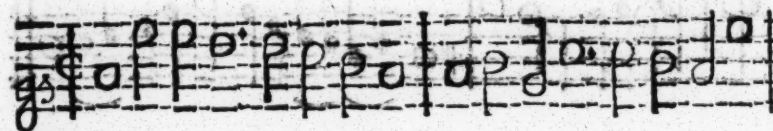


Bass.

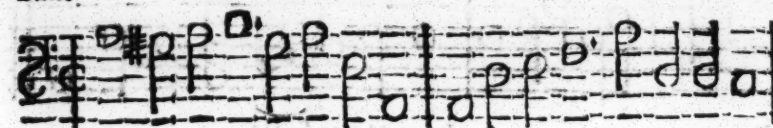


Tenor.

Maidenhead

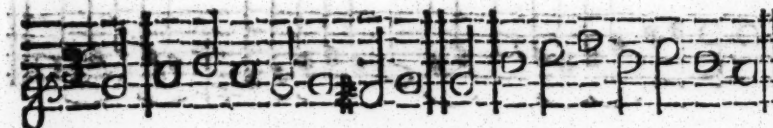


Bass.

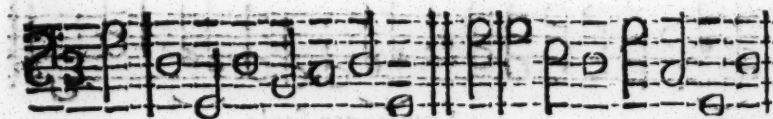


Tenor.

Buckland



Bass.

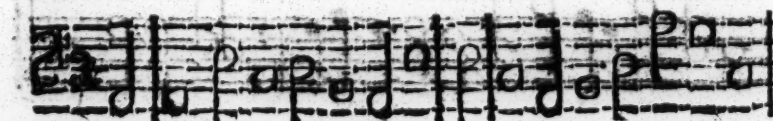


Tenor.

New Castle

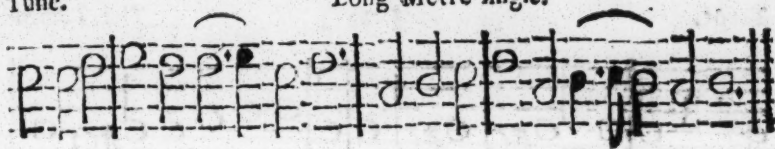


Bass.



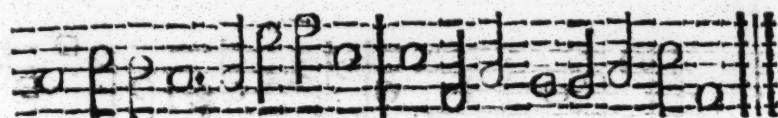
Tune.

Long Metre single.



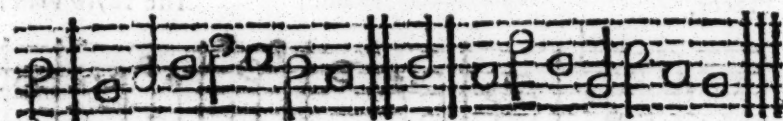
Tune.

Long Metre single.



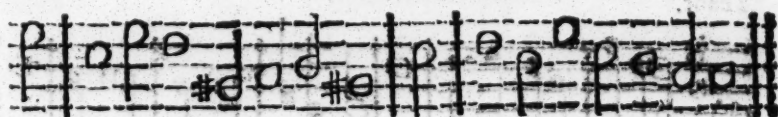
Tune.

Long Metre single.



Tune.

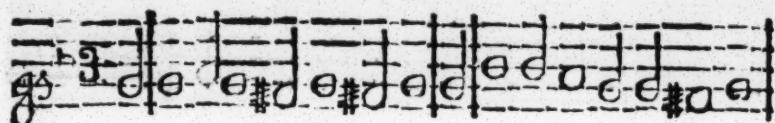
Long Metre single.



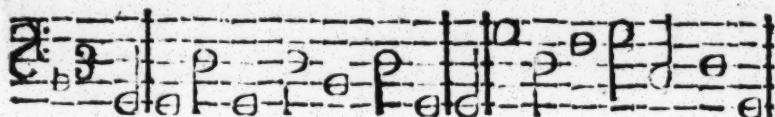
Tenor.

[22]

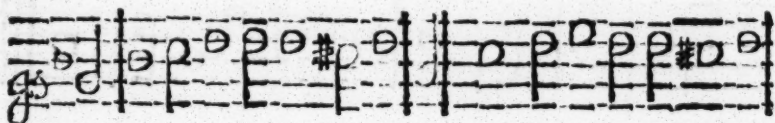
The Lamen.



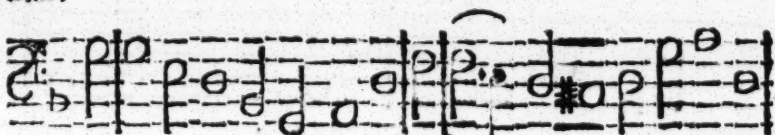
Bass.



Tenor.



Bass.

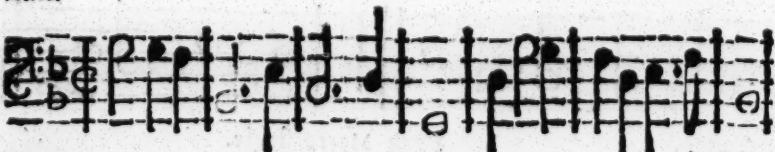


Tenor.

The 107th Psalm



Bass.



Tenor.

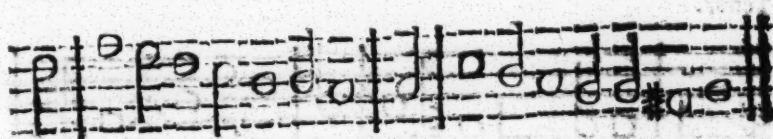
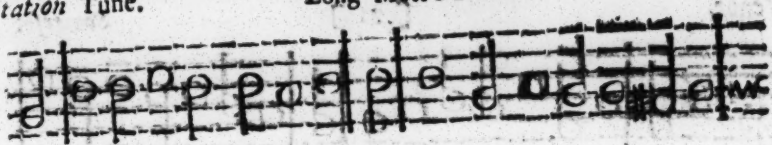


Bass.



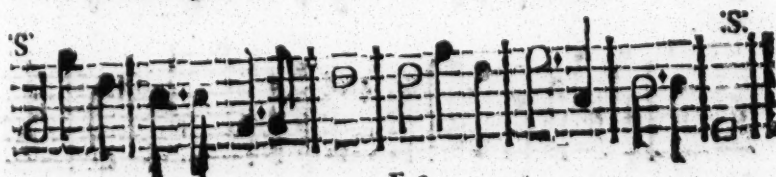
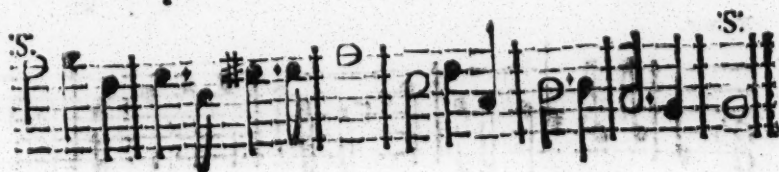
ation Tune.

Long Metre Double.



Tune.

Long Metre Double.



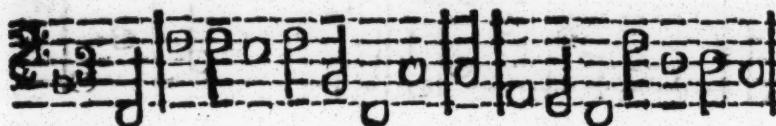
Tenor.

[21]

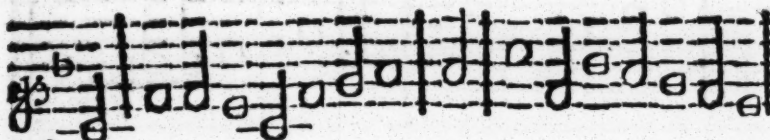
Somerſet



Bass.



Tenor.



Bass.



Tenor.

Barwick



Bass.



Tenor.

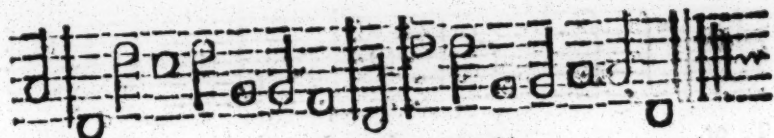
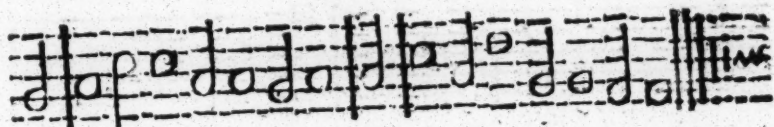
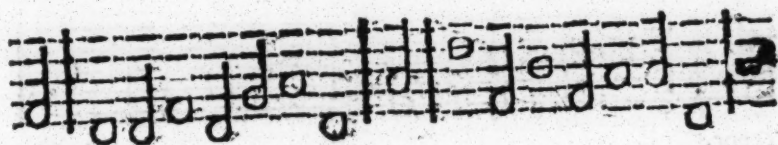
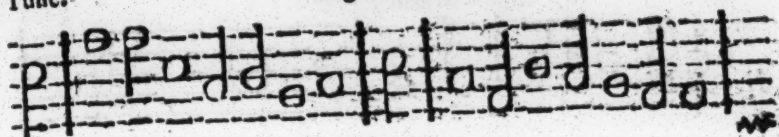


Bass.



Tune.

Long Metre Double.



Tune.

Long Metre Double.



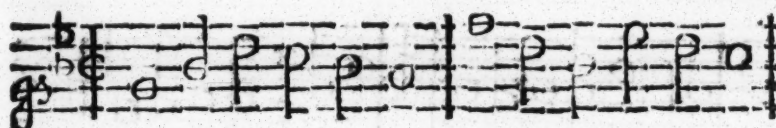


Bass.

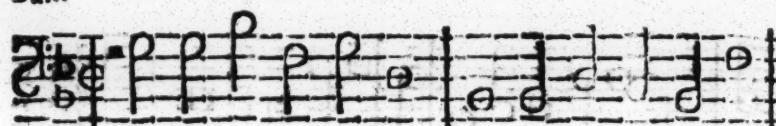


Tenor.

Ludlow

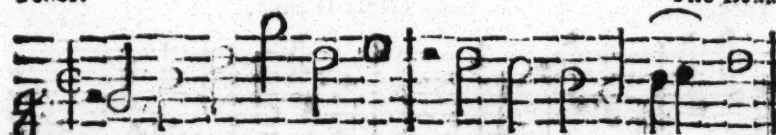


Bass.



Tenor.

The Bella



Bass.



Tenor.

Short Psalm of

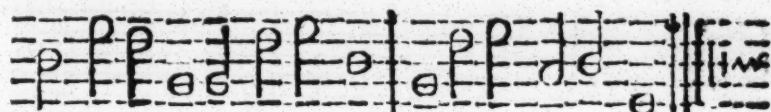
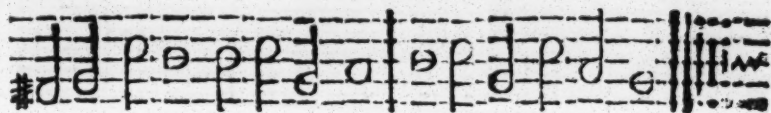


Bass.



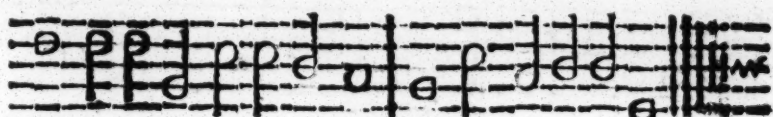
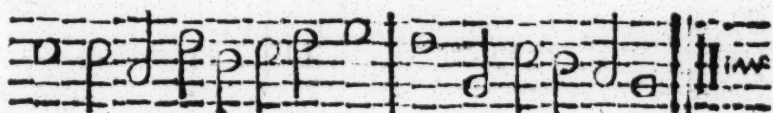
Tune.

Short Metre single.



Tune.

Short Metre.



Tune.

Short Metre.



Degrees Tune.

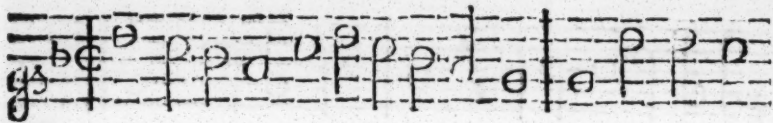
Short Metre.



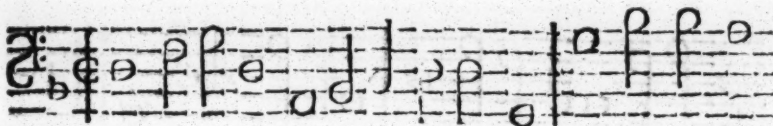
Tenor.

[23]

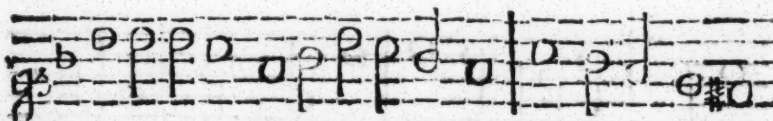
Old 50 psalm



Bass.



Tenor.



Bass.



Tenor.

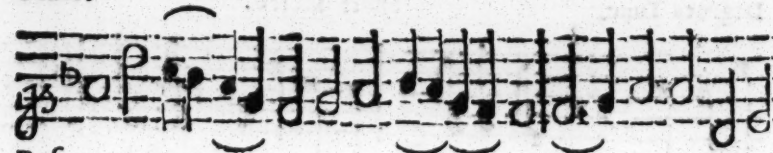
New Tune the 50



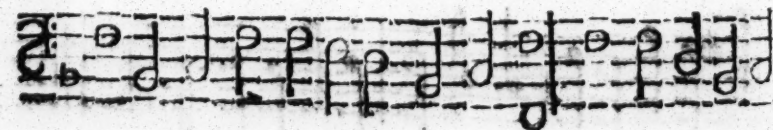
Bass.



Tenor.

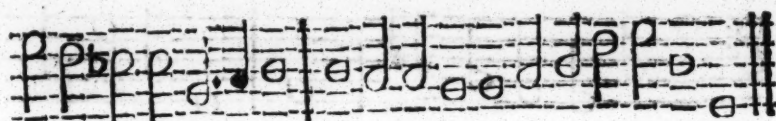
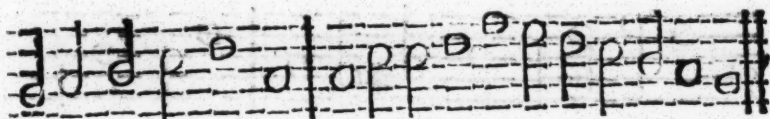
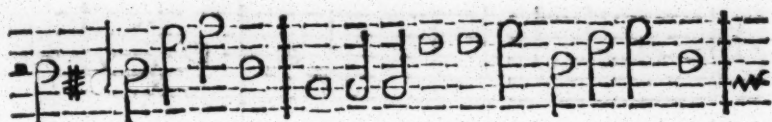
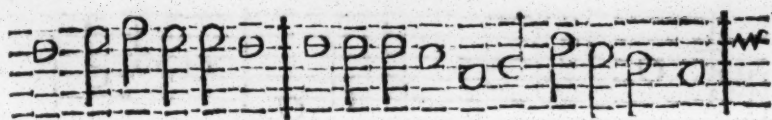


Bass.

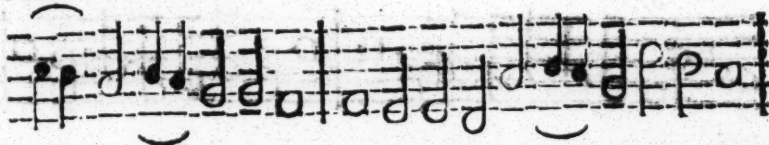


Tune.

Particular Metre.



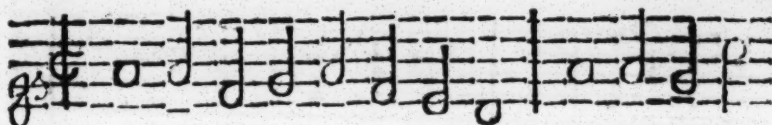
Psalm for Mr. *Watts's* Version.



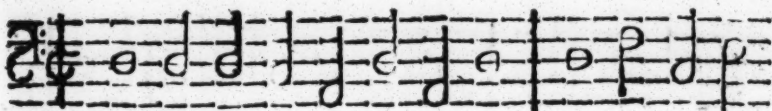
Tenor.

[24]

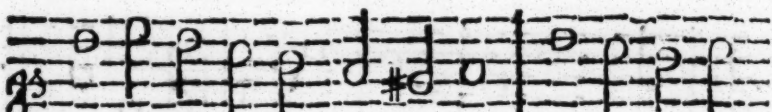
The 112 Psalm



Bass.



Tenor.



Bass.



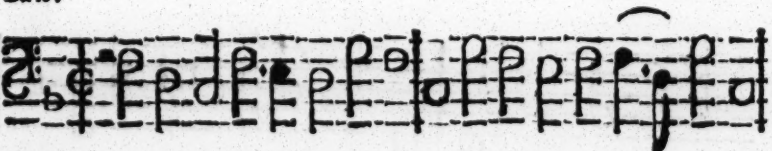
Tenor.

The 113th Psalm

S.



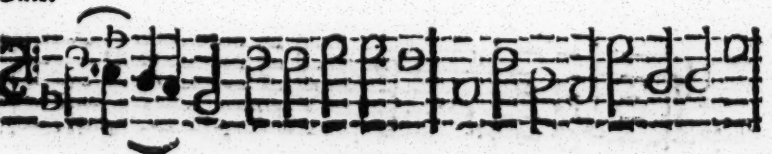
Bass.



Tenor.



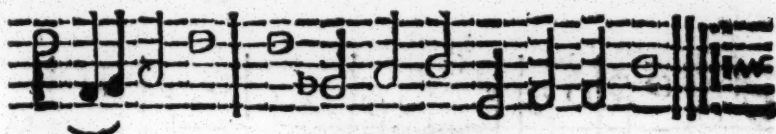
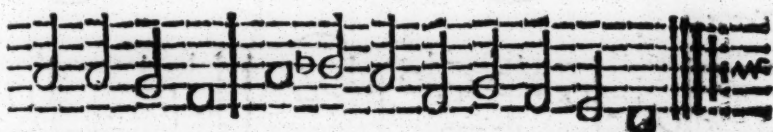
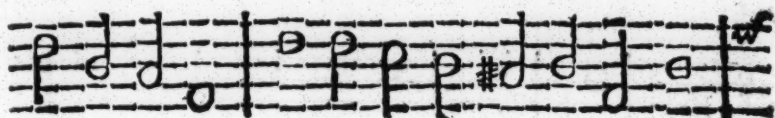
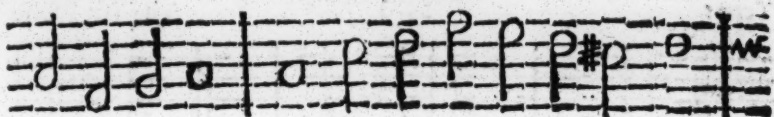
Bass.



alm

Tune Proper.

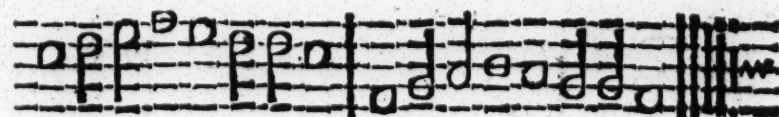
Peculiar Measure.



alm

Tune.

Peculier Measure.



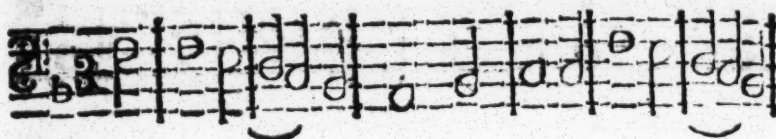
Tenor

[25]

The 113 Psalm



Bass.



Tenor.



Bass.

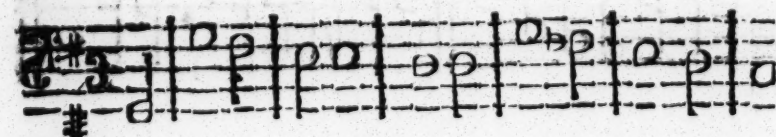


Tenor.

Chichester to



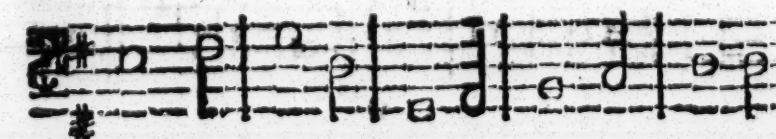
Bass.



Tenor.

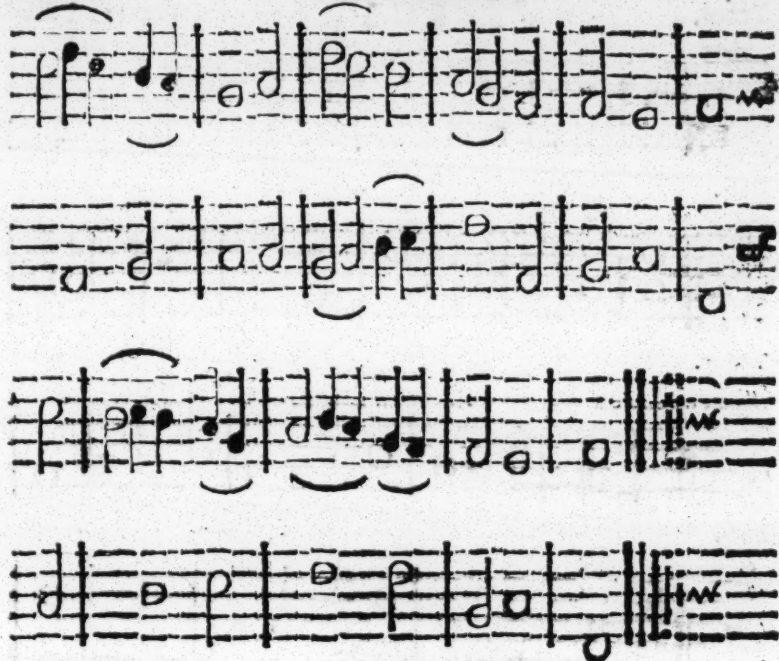


Bass.



New Tune.

Peculier Measure.



Mr. Watts's 122.

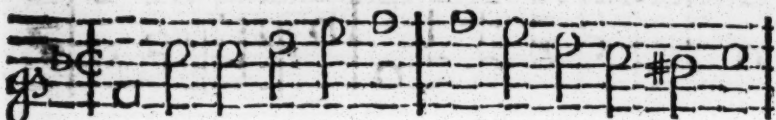
Peculier Measure.



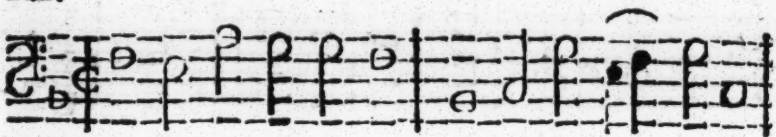
Tenor.

[26]

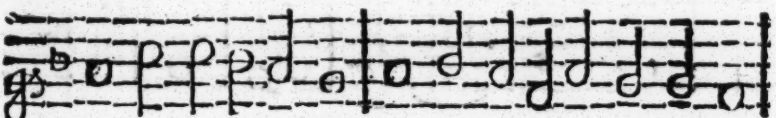
The 122. Psalm



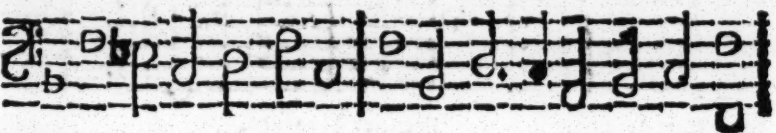
Bass.



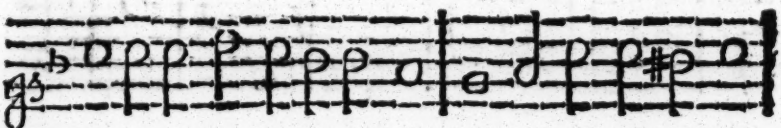
Tenor.



Bass.



Tenor.



Bass.

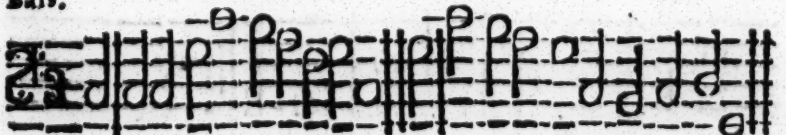


Tenor

Hanover

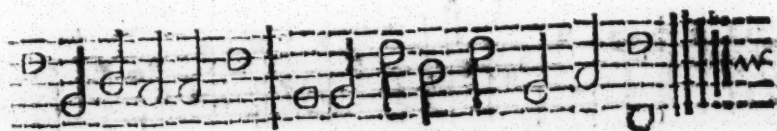
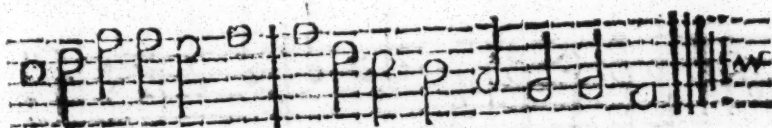
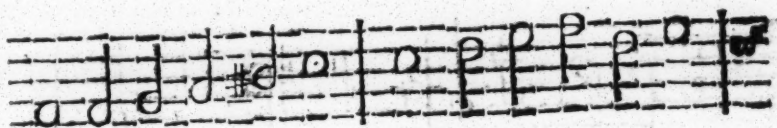
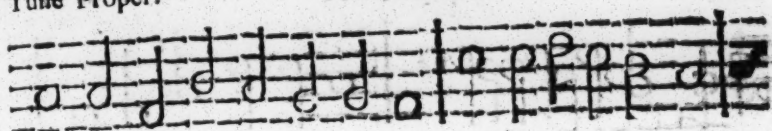


Bass.

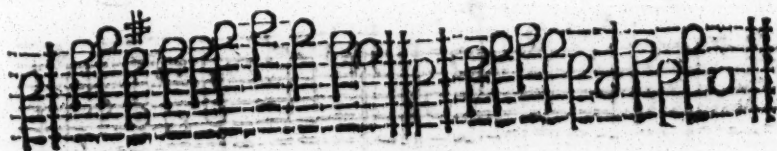
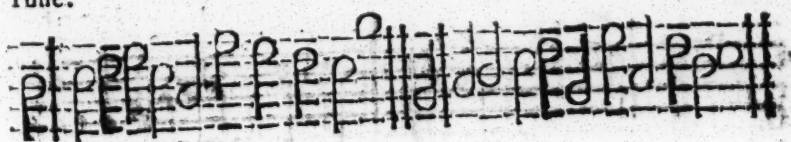


Tune Proper:

Peculja Measure.



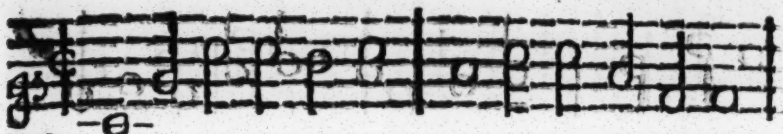
Tune.



Tenor.

[27]

The 148th Psalm



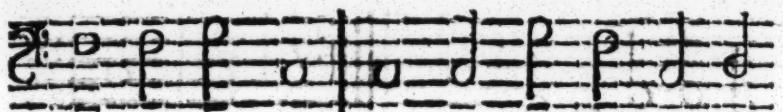
Bass.



Tenor.



Bass.



Tenor.

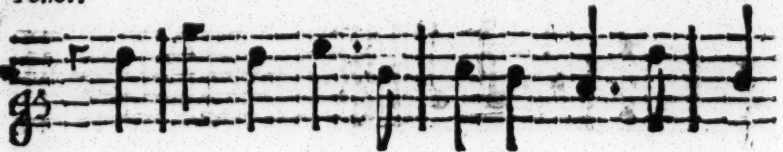
Christ Church Tune



Bass.



Tenor.

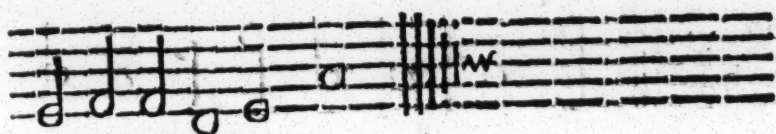
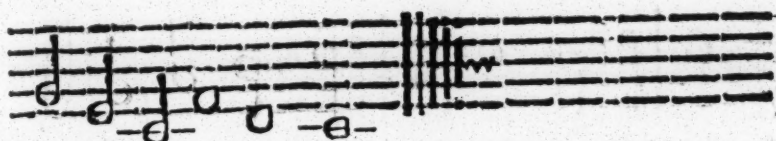


Bass.



Tune Proper.

Peculier Measure.



As the 148th Psalm.



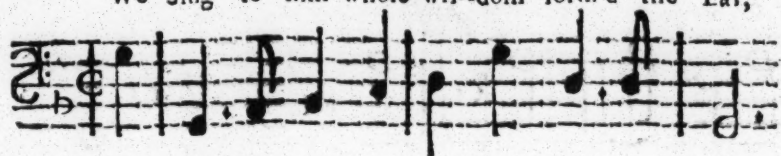
Tenor.

[28]

An HYMN on



We Sing to him whose wis-dom form'd the Ear,



We joy in God who is the Spring of Mirth ;



Our humble Sonnets shall that praise re-hearse,



Tenor. CHORUS,
S



And whilst we Sing we Con-se-crate our Art,



Divine MUSIC.



our Songs O thou that gav'st us Voi-ces hear:



Whose Love's the Har-mo-ny of Heav'n and Earth:



which is the MUSICK of the U-ni-verse:



And offer up with ev'-ry Tongue an Heart.



Tenor.

[29]

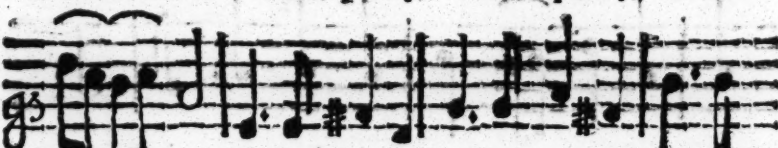
The Longing Soul,



Never weather beaten Sails more willing bent to Shore,
Never ti-red Pilgrims Limbs af-fect-ed Slumber more;



troubled breast. O come, quickly, O come quickly, O come



Ever blooming are the joys of Heav'ns high paradise,
Old age there deafs not our Ears nor Vapours dim our eyes;

O come quickly, O come quickly, O come quickly,

What Love or concord is there, what sweeter harmony,
Is there above with rais'd hearts to the great Majesty!

O how could I, O how would I, O how

How do they behold the face of him that sits on high,
With what pleasure do they serve and praise continually,

How desiring, how aspiring yet ad-

An HYMN.

In 3 Parts.



Glory there the Sun out shines whose beams the blessed only see,

Sweetest Lord and take my Soul to thee.

How do the Heavenly quire sing praise to him that sits above,

do I, do I long to see this feast of love.

No sin nor sorrow is there in the glorious realms of the blest,

mixing O how do I long to be at rest.

Tenor.

The Gliding Streams,



Sit-ting by the Streams that glide, down by *Babell's*



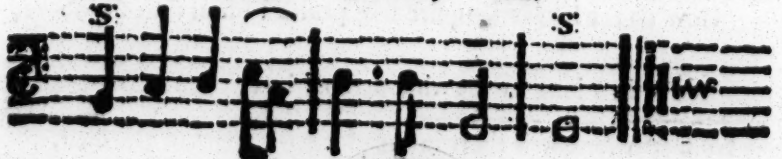
Towering Walls; with our Tears we fill'd the Tide,



Whilst our mind—ful thoughts re—call,



Thee O Si-on and they fall.



F I N A L.





ts



c,

